THE NEW YORK DRAMATIC MIRROR

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GRACE LEONARD.

Christmas days come 'round more quickly as we add years to our individual records. It seems as though we get but a breath of Springtime, a touch of Summer, just a hint of Autumn, and then we are again confronted with the sweet old problem of Christmas time.

Sometimes, with those of the stage, Christmas comes in some far away city, where home joys must be unknown and the only holiday feeling will be one of lonesomeness.

To such the Christmas MIRROR will bring the touch of holiday feeling that will make the heart grow Christmasy, although there is no holly nor mistletoe, nor plum pudding, nor other of the dear foolish old properties that we bring forth at this time of the year because they mean so much and will, while there are children on earth to keep the holiday green in our memories.

There are many of us who in the hurry and worry of life feel constrained to shut out the emotions of good will and peace on earth that are associated with the great day of days in every civilized land.

The people of the stage are not all of that ilk. Even the prospect of two matinees does not shut out the joy of the holiday. There are no merrier folk on earth than the playerfolk, and Christmas is the merriest day of the year, or should be, so they may feel that they are to put on their gayest, merriest, maddest moods and let loose all the good instincts and feelings that are instinct in every heart that owes loyalty to the drama.

So may the day be merry to us all! May Tiny Tim's prayer find an echo in the breast of every reader of the Christmas MIRROR, to whom the Matinee Girl send her best greetings and wishes in plenty that to all the day may bring happiness and mirth and life's brightest sunshine, the warmth of loving hearts, the dear ones of the hearth and those we gather in the strong bonds of friendship.

Every thought gloomy or sad or unfriendly must die not with the old year, but with Christmas, the feast of happiness and good will.

And before the New Year dawns the blossoms of hope and joy and affection that we may have hidden by our way of looking at life through a mist of tears will bloom radiant before us, making life brighter, better and more helpful to all around us.

So to you all, friends, greeting! We gather once a year in these Christmas pages as we might gather 'round a bountifully spread table of good things.

We exchange thoughts and fancies and jests, and sometimes deeper, tenderer meanings come up from the printed pages and reach our hearts.

From intervening miles and across seas and rivers and lakes we stretch the hand of friendship in a Christmas greeting that makes of us one mighty circle to spread abroad the Christmas text of peace, good will to men and charity to all—to those that love us and to those that hate—it matters not a whit to-day—A Merry Christmas!

The Professional Woman's League bazar at the Waldorf last week was the same success it always is. The League not only has a collection of the prettiest dolls at its yearly pow-wow, but it also gets a lot of the best looking women.

And naturally there are a lot of nice men dropping in all the time and buying things. One reason for this is that there are no gold bricks for sale at the League bazar. Everything is on the level. Prices are reasonable and you get a smile thrown in with each purchase.

Personally I am not a bit clubby. And I never can see how women get time to belong to five or six, as a lot of my most intimate enemies do. Life is so short!

But it must be admitted that the League is one of the most practical, successful and sensible women's clubs in existence. It accomplishes lots of good and it doesn't let its left hand know what its right hand does. That's why you never hear of any of the good things that are accomplished under its auspices.

Another thing, the League never indulges in foolish debates as to whether the American eagle is a hen, or whither are we drifting, or things of that sort. They are eminently practical, and their bazar proves that being club women doesn't interfere with their feminine accomplishments, for all the pretty things made with the needle were made by their own fair hands.

So the success that comes to them every year at this event, socially and pecuniarily, is well deserved and wished for by lots of their friends.

So few people in this world that really deserve the good things of life draw prizes that it's an actual pleasure to observe that the League somehow has a pull with Fate.

Another nice, smart, thoroughly depraved sort of a play has been set before us in the comedy, Wheels Within Wheels, at the Madison Square.

Elopements, latchkeys, widows and all sorts of wickedness make up the menu of this last feast of uncanniness, just hidden under a thin veiling of epigram.

Epigrammatic dialogue is made to cover a multitude of sins in modern plays. Or, rather, in the imported plays that American managers insist upon giving.

American playwrights haven't quite acquired this touch of immorality which makes the whole world kin. That sounds a little odd, but one of the critics wrote: "When Hilliard as Blagden attempted to tell an off-color story, knowing that his fiancée was concealed behind a screen, it was a touch of nature that made the whole audience kin."

I think that is about the worse thing that has been said about nature thus far. Humanity is made to stand for a good deal, but when we begin to accuse poor Mother Nature of things like that it is about the limit.

Hilda Spong once more demonstrated her ability to wear her gowns becomingly. Her resplendent blond beauty is set off in this play by an Oriental looking costume, of modern style, however, which I believe is a creation of Mrs. Robert Osborn's clever brain.

It was one of those corsetless appearing, clinging affairs that seem to be molded somehow, not made with a mere sewing machine. Miss Spong played the naughty widow, and did it so well that one could almost forgive her her naughtiness.

They were all naughty really—quite like our own smart set—but when you get Jack Mason and Robert Hilliard in parts like this you get an atmosphere of realism that is appaling.

Positively, if Frank Daniels and the Kendals and a few other stars, daring enough to appear in really decent plays in Broadway, begin to get artistic hysteria when the steam pipes rumble, as Mansfield does, there won't be a place in New York one can take one's mother to except Weber and Fields'.

Here is a description of a gown worn by Mrs. Langtry upon the occasion of her recent recitation of Kipling's verses, "The Absent Minded Beggar." It is from a London letter and is one of the best pen pictures of a gown that I have ever seen:

"She was exquisitely dressed in a gown of creamy white silk, the skirt trimmed with two deep flounces of the most beautiful point lace with a pattern outlined in delicate gold tracery.

"The bodice was very slightly open at the neck and veiled with lace put on flat and plain. This was also touched with the exquisite glint of gold thread. The sleeves, made of folds of silk, just covered the tops of the arms and were met by long mitten-like oversleeves of the white lace with gold embroidery 'round the top.

"From the left shoulder hung two immensely long ends of black tulle, edged with black lace embroidered in gold. They fell from a full rosette of black lace centred by a fine diamond ornament. With the exception of a long string of perfect pearls this was the only ornament worn by Mrs. Langtry.

"She had a big black hat, the brim flaring back from the face and loaded with black ostrich feathers."

That is about as stunning a thing in the way of a costume as one could imagine, the gold embroidery running through the effect like a motif of an opera.

Those nice boys, The Strollers, positively outdid themselves last week at the Astoria in their skit, The Lady from Chicago.

All the cleverest men in New York belong to The Strollers. It is a sort of garden of undiscovered (and some discovered) talent—talent that is engendered and fostered by midnight Welsh rarebits.

The Lady from Chicago proves that we have at least seventeen men in New York who, by putting their heads together, can turn out quite as good dialogue as can Harry B. Smith's play foundry.

Edward Fales Coward, Joseph Lamb, Robert Welsh, and William E. Doyle, Jr., are needed on the professional stage. If I were a manager I should try to lure them into signing contracts for the rest of their natural lives.

As for the girls that danced, they fairly paralyzed the audience by their daring as well as their skill. There was nothing amateurish about it, and it proved beyond doubt that pink tea and salted almonds do not destroy one's ability to kick high.

The entire performance was simply great, and the audiences went wild with enthusiasm and amusement. When a really fashionable audience gets roused from that state of coma that prevails at musicales and the state of conversation that preponderates at the opera, it shows that they are forgetting themselves.

It takes a lot to accomplish this, but The Strollers did it with their little burlesque on everything. And the music, too, deserves the highest kind of praise. It was all good.

A story has been telegraphed from Rome that sounds a little bit like a snake story.

It is about an Italian actor, Gian Lorenzo, who was playing Othello to his wife's Desdemona at the Theatre Civil, in the city of Montevidio. I am giving you the local facts that correspondents always put in when they are away out of reach and the story is a dream.

The story is that as the play progressed the actor found his wife in whispered conversation with another actor of whom he was jealous. Thereupon his acting of the Moor became so realistic as to awaken the audience to the greatest sort of enthusiasm.

And when the famous smothering scene came along he simply held the pillow over Desdemona's face in such a way that she gasped, gurgled and expired.

Of course it is difficult to get at the truth of a story of this sort, when it dates from Montevidio, Italy, but if it really happened it is one of the wierdest, awfullest things in the history of the stage.

A certain actor that attained recent unpleasant fame in connection with his domestic troubles, culminating in still more unpleasant happenings, is back in New York, looking none the worse for his exciting experiences.

He was constantly described in the papers as a "Matinee Idol," which is becoming a term of reproach nowadays. The fact of the matter is that he never was a matinee idol, except to the foolish young woman that pursued him so steadfastly and energetically that her efforts landed him at the altar.

He was anything but an idol, as was proved in the developments that followed his troubles, but then very few men are idols, and there are some women that aren't angels.

It was just such a woman that he married. And during the time of the exposé he was treated to more piled up abuse and vituperation and hard knocks of all sorts than any criminal that ever wielded a jimmy or a sandbag.

I am not saying that he didn't deserve a lot of it, and perhaps it may have a beneficial effect on people who have done wrong to shut out everything that is merciful from them in the way of expressed opinion.

But this popular instinct to hit a man when he is down, or a woman either, is a hard thing to understand. It would seem as though we had a lot of the savage in us still.

It is such a well defined trait of our so-called human nature that even our artists cater to it. A man is accused of a crime which brings him into the public eye. As soon as opinion centres against him, if you observe the pictures that appear in the papers you will find all sorts of criminal tendencies revealed.

The artist will deftly turn his ears out and his nose up and give his chin and his eyes a look of horrible malignity that would make you afraid to meet him on a dark night.

This was the case with the actor in question, who in the papers grew to be a most hideous looking creature.

Then, I recollect, a lot of our most moral managers were interviewed on the subject of employing him. Would they allow him to taint with his presence the pure, unsullied atmosphere of their theatres? By no means! To confront their audiences with a creature like that? Never!

So it was a distinct shock to see him walking along Broadway looking quite peaceable and unmurderously inclined. There is no one quite so bad that he doesn't deserve a show to begin all over again.

With the Duke of Manchester billed to appear in amateur theatricals and his noble grace, the Earl of Yarmouth, actually in the profession, not to speak of our own Hopper hob-nobbing with the Prince, it would seem as though a wave of magnificence would overwhelm stageland.

It was a fight to the death between the Stage and Journalism, and the Stage won. If the theatre continues to gather in the stray lords and dukes and earls that come to New York, there will be a famine of royalty on the other side that we might send our American actors over to fill.

Edna May and Mrs. Potter, and Fanchon Thompson and Loie Fuller, and De Wolf Hopper are doing very well socially over there, and I can see how a magnificent system of exchange might be arranged by which the dukelets might be secured immediately on leaving the boat in New York and an actor might be shipped over at once to take his place in the upper circles of London.

The stage might suffer here in America, but think of how London society would be improved? The theatre would thus become one of the greatest philanthropic and moral forces of the world.

As it is, if we have a few more French farces and tabasco seasoned comedies it will be necessary to have Joseph Jefferson hold revival services in Broadway as an antidote.

THE MATINEE GIRL.

A NEW OPERA IN PREPARATION.

Manager Henry W. Savage, of the Castle Square Opera company, is preparing to present in January at the American Theatre a new tragic opera called A Basso Porto, the American rights for which he recently purchased. The book is by Goffredo Cognetti, the lyrics by Eugene Checchi, and the score by Niccola Spinelli. In the English version the opera is called At the Lower Harbor. The leading role, Marie, will be sung by Selma Kronold, who originated the part two years ago in Cologne. The first performance of the opera in America will be given in St. Louis Jan. 8, and later in the month it will be seen at the American.

THE GEHABEN CLUB'S COTILLION.

The Gehaben Club held a social meeting at Gehaben Hall last Tuesday night. For professional rather than fashionable reasons the entertainments of the Gehaben Club begin at mid-night, and, because the entertainments are such joyous affairs, they do not end until the calciums of dawn illuminate the hall.

The Gehaben Club is a comparatively new organization, composed almost entirely of men and women belonging to the choruses of various opera companies. It was founded last Spring in this wise: A. L. Underwood, who nightly at the American Theatre impersonates genial old peasants, valorous soldiers, trousers-hitching sailors and like characters, bethought him that he and his fellow choristers who laugh and sing and dance for the amusement of the public should occasionally laugh and sing and dance for the amusement of themselves. The members of the Castle Square chorus agreed with him.

The club was formed. It was called the Gehaben Club, because every one agreed that Gehaben is a good word that has the advantage of being the name of no man, the name of no place, and of being absolutely without meaning. To get the best effect of the word one must pronounce the first syllable sharply, dwell upon the second, and deliver the last with a grunt. When this is done properly it will be observed that Gehaben is a word suggestive of music, mirth, good-fellowship, generosity, kindliness and contentment. Therefore the Gehaben Club is called the Gehaben Club.

At the first meeting John E. McBride was elected president, A. L. Underwood secretary, and Frank Ranney treasurer. The object of the organization, as set down in the constitution, is the promotion of good-fellowship. Later the club may turn its attention to deeds of charity and the upraising of art. At present, however, it is engaged chiefly in having a good time.

On Tuesday night the direction of the entertainment was in the hands of William Parry. Mr. Parry is beloved by the chorus above all other stage directors, because he recognizes the fact that choristers belong to the same order of beings as do principals. Mr. Parry sat on a stage throne and ruled the roister. Beside him sat the Queen of the Gehabens, Hester Romer.

The entertainment began with an overture by a volunteer orchestra from the American Theatre. Then there was a speech by Mr. Parry. Then came the event of the evening—the cake walk. Rarely in New York has such artistic walking been seen. There were fifty couples on the floor. One hundred people who had been accustomed for years to the graceful manners of the light opera stage were in the procession. There were representatives in the contest of the Castle Square Opera company, the Nielsen Opera company, the Frank Daniels company, the Princess Chic company, The Greek Slave company, and, trending with stately dignity at the end of the parade were several toga actors who had appeared earlier in the evening in the performance of Ben Hur.

Expert critics of cake walking declared that beautiful Effie Hamilton, the pride of the Castle Square chorus, would take the prize. Other expert critics sang the praises of the rival Castle Square beauty, Bertha Hayes. Other expert critics still cheered lustily for Sallie Johnson, Alma Bower, Jessie Dahlman, and a dozen other candidates for cakely honors. At the end the prize was awarded—and right justly—to Alma Bower, of the Nielsen Opera company, and William Maitland, of The Greek Slave company.

The names of the second best couple—who deserve much praise—were recorded by the reporter on a cigarette paper that was destroyed by fire later in the evening. Thus the record of their performance is lost to the history of cake walking.

After the great contest was over there were capital speeches delivered by John E. McBride, Frank Ranney, George A. Kingsbury, Herman Fromme, and the Rev. Dr. Zimmerman. Also there were songs splendidly sung by Pauline Moran, Henry Vogel, and Norman Park. These were accorded perfect tempests of Gehaben applause. The Gehabens applaud by clapping their hands high up over their heads. The effect is inspiring.

The Castle Square division of the club will leave soon for Chicago, to sing at the Studebaker. Many other divisions will set out for the provinces within a few weeks. Before the season is over the Gehaben battle cry will be known and admired throughout the land.

BOOK REVIEWED.

"TREASURES OF THE METROPOLITAN MUSEUM." Described by Arthur Hoeber. New York, R. H. Russell.

The exquisitely fashioned volume bearing the above title that has recently been issued might be read with profit by the citizen who lives within a stone's throw of the Metropolitan Museum as well as by those who may not themselves see the treasures that Mr. Hoeber describes.

To the average New Yorker the book may be a reminder and a revelation. It is probable that the Museum is an undiscovered country to quite nine-tenths of the population, though good intentions are sent in its direction by thousands every day in the year. Appreciating the fact that the Metropolitan Mahomet cannot or will not be lured to the mountain, Mr. Hoeber has done his best—and capital best it is—to move the Metropolitan Museum mountain to him.

Of course unless the author set himself to the task of compiling a work of several hundred volumes, he could not hope to deliver the Museum complete and in good order to the library of the sedentary citizen. But he has been a wise explorer. He has carefully studied the unknown regions himself and has put in his knapsack only the most precious specimens for the edification of his readers. These specimens he describes most entertainingly.

The volume is rich in illustrations that give a very good idea of the place and its treasures. Many masterpieces of painting and sculpture are reproduced in splendid fashion, and curios, such as ancient arms and musical instruments, are pictured very attractively indeed.

To those who are able to visit the Museum the book should be a delightful guide and comrade, while to those who may never themselves enter the charmed land Mr. Hoeber's pages should be of very great interest and profit.

MINNIE DE HAVEN'S ODD EXPERIENCE.

Minnie De Haven, of Agnes Wallace Villa's company, had an odd experience at Rochester on Dec. 9. Miss De Haven is playing Jenny Clegg in The World Against Her. After the matinee on the day mentioned she received a call at the hotel from an elderly woman, who, upon meeting the actress, gave evidence of great disappointment. Miss De Haven was much bewildered by the actions of the woman, who, at first advancing to greet her affectionately, then withdrew with a despairing look. It turned out that the woman had seen Miss De Haven play and had fancied that she recognized in her an only daughter who had disappeared three years ago. So strong was the impression that the woman sought out the actress at the hotel and could hardly believe that she was the Jenny Clegg of the theatre. Convinced at length, however, she made many apologies and sorrowfully departed.

EUGENE MOORE BREAKS AN ANKLE.

During the performance of The Romance of a Poor Young Man by the Thanhouser Stock company at the Milwaukee Academy on Dec. 11, Eugene Moore, the leading man, broke an ankle in leaping from a parapet in the castle scene. He was removed to his rooms and suffered intense pain. Frederick Paulding read Mr. Moore's part during the remainder of the performance and played the role for the rest of the week.

Daniel Sully in The Parish Priest.

GOSSIP.

Gertrude Bennett, with James O'Neill at the Grand Opera House recently, has made this season an exceptional success as Constance in The Musketeers, an impersonation declared to be the prettiest, truest Constance that this stage has seen. It is in this character that she is pictured above. Miss Bennett's training has been of the soundest, beginning in London with William Farren, and continuing with the late Augustin Daly's dramatic company in Shakespearean and other productions. Last season she was seen as Lady Robert in The Royal Box with the late Charles Coghlan, achieving most emphatic success, which was more than equaled later with Mrs. Fiske in the various plays of her repertoire, an especially notable performance having been her Countess in Frou Frou. While studying in London and in Paris, Miss Bennett attracted much attention by her readings, and she was induced to give a dramatic recital in this city on Thursday, Dec. 7, at the Waldorf-Astoria, offering opportunity for New Yorkers to judge of her art in a new light. Miss Bennett gave selections from "The Dolly Dialogues," by Anthony Hope, and from the works of Mrs. Browning, Austin Dobson, and Rudyard Kipling, along with some French dialogues—a selection admirably calculated to evidence her unoubted gifts. Miss Bennett, most ambitious and eminently fitted for the brightest achievements of the theatre, has foreshadowed already a career full of rich promise.

Ellen Mortimer is playing the ingenue role, Catherine, in Stuart Robson's production of Oliver Goldsmith.

Louis Albion succeeds Leo Dietrichstein as Arthur Sutro in At the White Horse Tavern.

Frank Pallma has joined The Rounders as musical director for the rest of the season.

A. W. Dingwall sailed last Wednesday for Europe.

Ethel Brougham's voice failed last week and she retired from the cast of A Greek Slave, being succeeded by Josie Raworth.

Alfred E. Aarons contemplates an early production of Mam'selle 'Awkins, a new musical comedy by Richard Carle, with music by Herman Perlet and Mr. Aarons.

The first performance of the Stanhope-Wheatcroft Dramatic School this season will take place in the Madison Square Theatre on Jan. 25, when three new plays will be presented, an Italian tragedy called A Juliet of the People, a farce-comedy, The Mikado's Message, and a farce, A Jolly Mix-Up. The cast will include some attractive and clever girls.

The Duke of Manchester, who was to have played last week with The Strollers, sailed on Wednesday for England, where his sister, Lady Alice Montague, was reported to be seriously ill.

Ethel Dremer was taken to Bellevue Hospital, in this city, last week, for examination concerning her sanity.

Mrs Neil Burgess (Mary Burgess) filed a petition in bankruptcy last week, with liabilities of $93,578 and no assets. Neil Burgess was discharged in bankruptcy from these debts last Spring.

John Kelly, a comedian, of Butler, Pa., was married recently to Miss Gilmore, a non-professional, of Sandusky, O.

Ada Ettinger, a native of Waterloo, Ia., who has won success as a concert singer abroad, was married in London, Eng., on Dec. 7 to Francis Braun, a well-known tenor.

Columbia College sophomores played The Gay Mr. Vane at Carnegie Lyceum last week with considerable success. In the cast were G. E. Farish, H. T. Spence, A. J. Stern, J. W. Spencer, R. Hoguet, Stanton Brown, E. S. Tinker, R. L. Strebeigh, and A. Hardenbergh.

Dick Ferris, on his birthday, Dec. 4, received a typewriter as a gift from his company, Ferris Comedians, and a gold mounted elk's tooth from Stage Director Grahame.

J. P. Lester, after an absence of a few weeks, will rejoin the Rays in A Hot Old Time.

Sam S. Mittenthal has arrived at Asheville, N. C., with Victor Morley, who is convalescent after his recent illness at Frostburg, Md. Mr Morley will not be able to rejoin the Aubrey Dramatic Stock company for two months at least.

J. Harvey Cook, proprietor of the Elroy Stock company (A), was made an Elk at Lewiston, Me., while playing there Thanksgiving week. The company next season will be known as the Cook-Church Stock company. H. W. Taylor has assumed management of the company.

Lillian Maynard closed with The Hustler last week.

Ethel Eagleton, of the Grau Opera company, will spend the Christmas holidays at her home in San Francisco.

W. R. Todd, leading man with the Spooner Dramatic company, will close an engagement of one hundred and twenty-four weeks on Dec. 23 and join the Clara Mathes company for leading business.

In last week's MIRROR it was stated that little Gladys Greene was nine years old. It was an error, as she is only seven.

Jefferson De Angelis' tour in The Jolly Musketeer is proving very successful.

The Stroh Opera company in Nadjy closed on Dec. 9 at Bethlehem, Pa., after one week on the road.

The Keystone Dramatic company will rest this week at Jamestown, N. Y.

George W. Lederer returned to town last week from the Virginia Hot Springs. He explained that the English syndicate, of recent great report, had been unsuccessful in their effort to secure the Casino and other New York theatres.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Dec. 16.

The approach of the holiday season has exerted its usual effect upon the local houses, and managers will be glad when the dreaded two weeks have expired.

The Montauk had The Girl from the Barracks, who, though a reprehensible creature, is depicted with the naivete and charm which attaches to every part undertaken by Clara Lipman, who consequently makes acceptable that which if attempted by others would be decried most loudly. Louis Mann repeats the success he scored in The Girl from Paris and The Telephone Girl, and has able assistance from Joseph Coyne and Thornton Cole. Manager William T. Grover next presents Julia Arthur in More Than Queen.

The Gunner's Mate was the bill at the Bijou. Nestor Lennon, Marion Clifton, Lionel Clarke, Helen MacGregor, S. K. Chester, Anna Vislaire, and F. A. Yelvington in their respective roles were successful. Manager Harry C. Kennedy's next booking is Cole and Johnson in A Trip to Countown.

The Amphion offered Francis Wilson in Cyrano de Bergerac. Some of Victor Herbert's numbers are especially tuneful, and constitute the only worthy feature in this presentation. As Messrs. Hyde and Behman are firm in their intention of minimizing all possible losses at this resort, their decision is wise in not tempting the Fates by keeping open the week before Christmas. Consequently, for the second time this season, the Amphion shuts down to-night to reopen a week later with Because She Loved Him So.

The increase of prices at the Park has apparently made no diminution in business there, which continued excellent throughout the second week of the American Standard Opera co.'s presentation of Erminie, which gives place to Giroflé-Girofla. Afternoon performances are now given only on Wednesdays and Saturdays.

The Columbia exhibited A Stranger in a Strange Land to light results. The souvenir metal and glass perfume bottles were not in evidence at this place, though "a commemorative distribution" was foreshadowed in the earlier announcements. As these much laughed about mementos had figured several times before in this vicinity in connection with various alleged records concerning this play, the management evidently thought it time to cry a halt. The Sign of the Cross is underlined.

Secret Service was the bill at the Grand Opera House, where Manager Lewis Parker next offers The Rising Generation.

The Gayety changes from Hanlon's Superba to Rose Melville in Sis Hopkins, with which Manager Bennett Wilson is certain of doing well.

Hyde and Behman's had a capital olio, led by Camilla Urso, whose superb mastery over the violin won respectful attention upstairs as well as enthusiastic recognition from those on the lower floors. Maggie Cline, who, like good wine, improves with years, was so often redemanded that she was visibly fatigued before her hearers would permit departure. Filson and Errol were seen here for the first time in A Daughter of Bacchus, which received much applause, and offered fine opportunities to Miss Errol, of which she took full advantage, proving herself a comedienne of superior ability. Foxie, though mentioned second in connection with his partner, Fox, is unquestionably the wage earner, as well as a very clever canine. The two Moullere Sisters are dashing gymnasts on the horizontal bars, and would put to shame most of their competitors among the sterner sex. Charlie Case made good claim to being a clever raconteur, while William H. Windom and his Blackstone Quartette got their usual reception. Other acts were done by Hall and Staley, and Rowe and Schott. Fay Templeton and James Thornton are Manager Henry W. Behman's next headliners.

A ten days' trial was sufficient for Manager Blumenthal to demonstrate that his managerial acumen was at fault when he undertook to exorcise the hoodoo that inhabits the old Criterion, the theatre that he rechristened the Eagle, and occupied with Gettysburgh from Thanksgiving until Saturday last.

The Novelty had Herbert Cawthorne and Susie Forrester, Leo Dervalto, Joe Welch, Emma Carus, Gallando, Lizzie Evans and Harry Mills, Tom Mack, Dick and Alice McAvoy, also Baldwin and Daly. At the Brooklyn Music Hall Canfield and Carleton were featured with Eva Mudge, Horace White, Crolius and St. Alva, Dietz and Don, Smith O'Brien, Collins and Collins, "Bonner," the talking horse, with Dixon, Bowers and Dixon.

The Lyceum shifts from The Maine Avenged to Eagle's Nest, the latter an always favorite production in "Dutchtown."

The Utopians retire from the Star, where Manager William L. Bissell next has Fred Irwin's Majestic Burlesquers.

Robert Manchester's Cracker Jacks leave the Empire, where The Tammany Tigers are next installed.

The Unique parts with The Gilded World to permit entrance of Miss New York, Jr.

The Grand Opera House has Hyde's Comedians for Christmas week. The frequent dips made into vaudeville at this establishment the current season, we are told on high authority, are all for the purpose of cruelly testing that particular field as to whether it be ripe for that sort of entertainment. If so decided the Grand will become a music hall in September. Paderewski will play at the Academy of Music Jan. 8. It will be interesting to note if the comparative local apathy manifested at the Josef Hofmann and Rosenthal recitals attach to this concert. The neglect shown the Boston Symphony Orchestra at their November performance has been commented on by the entire local press, who unite in the opinion that if, with the supposed powerful backing of the Brooklyn Institute, better pecuniary results are not quickly attained, this superb orchestra will omit this city from their bookings another year. When performers of every grade complain when their printing falls into the hands of irresponsible parties and is displayed in front of concert halls and cheap theatres with intent to deceive, it would be interesting to know what the feelings are of leading vaudevillians and notable recruits from the legitimate, who, when actually appearing at a representative theatre, are misrepresented, if not positively libelled, by the printing put out by the house. Some amusing illustrations recalled by the writer are, for instance, Manning and Weston, who more than once have been "bill-boarded" as sidewalk conversationalists of mature age. Again, Dollie Nobles put forward as the dizziest of perchloride blondes, or Madame Tavary as a short skirted soubrette. Only last week an adult woman singer, who would cheerfully admit on all occasions that she was several times more than seven, was seriously placarded as a child phenomenon; and this week two musical comedians, who make up respectively as a Hebrew and negro, are billed as two "rubes." If job let printing is in use, would it not be well to educate the bill poster as to how and where he should place the names of the "talent?"

SCHENCK COOPER.

DENVER.

A Breezy Time blew in at the Tabor for the week of 3. It opened to the usual big Sunday night house, but business was not especially good the rest of the week. The show was doubtless evolved and intended for the inhabitants of one-night stands in the rural districts. Mlle. Fifi 10-16.

At the Broadway 4 The Tabor Grand School of Acting presented A Night Off in a highly creditable manner. The comedy was well cast, and the students acquitted themselves excellently. The performance was under the stage direction of Frederic Hill, who has charge of the school during the absence of Margaret Fealy, and he deserves congratulation upon its smoothness and the manner in which it was staged. Mr. Hill also played Marcus Brutus Snap with unction, and a capital make-up. Eddie Smith's Professor Babbitt was a portrayal decidedly well in character and meriting much praise. William Youngson and Alfred James were too conventional and colorless in their enactments of the juvenile roles. Lew Kelly and Otis Emmons completed the male portion of the cast. The ladies participating, without exception, gave well balanced characterizations. Leona Harrold looked and acted the ingenue role charmingly. Her performance was marked by spontaneity and naturalness, and capital by play. Mrs. E. L. Schaltz made a stunning Angelica. She has a musical, well modulated voice, and read the part intelligently, and besides, wore some very handsome gowns. Irene Lorton's Susan was really an extremely clever portrayal characterized by true comedy spirit, and Minnie F. Pally's Mrs. Babbitt deserves mention. Frances Hayford's Maria was acceptable.

The Denver offered one of the best attractions of its present season 3-9, when Paul Gilmore, supported by a capable co., appeared in The Musketeers and The Dawn of Freedom. Mr. Gilmore created a most favorable impression, and presented a pleasing and robust ly dramatic D'Artagnan. Harry Hynes as Richelieu did excellent work, giving a well drawn character study notable for its intelligent and artistic treatment, as well as make-up. Elizabeth Stewart was quite regal as Anne of Austria, and Ethel Gordon Craine was forceful and adequate as Lady de Winter, while Margaret Urquhart made a most satisfactory Constance. The Dawn of Freedom, a stirring melodrama, was well played by Mr. Gilmore and co. Next booking, A Breach of Promise.

The Broadway Dramatic School, under the direction of Robert E. Bell, gave their eighth public performance 6, presenting Confusion to a large and enthusiastic audience. The play went with a dash from start to finish. The cast was as follows: Christopher Blizzard, Robert E. Bell; Mortimer Mumpleford, Charles Brokate; Rupert Sunbery, George O. Dostal; James, W. E. Troutman; Dr. Bartholomew, W. A. Parker; Michael Muzzle, C. O. Brown; Lucretia Trickleby, Margaret Allen; Violet, Katherine Swift; Rose Mumpleford, Merlin Maine; Marie, Fannie Marinoff; the Baby, Baby Walsh. Between acts one and two Mr. Parker sang "My Little Georgia Rose," and between acts two and three Mabel Lynch appeared in a buck and wing dance. The play was staged and produced in a manner entirely free from amateurishness, and Mr. Bell may well feel proud of the success achieved by himself and pupils. George O. Dostal, who possesses a fine stage presence and splendid voice, was well received, his artistic work meriting much commendation. Charles Brokate is exceedingly clever, one of the best amateur juveniles I have ever seen, and is always conscientious and artistic. Mr. Bell, who is an adept in the art of make-up, and a fine comedian, fairly reveled in the part of Christopher Blizzard. The young women were good looking and well gowned, and were very successful. This is the second year of the Broadway Dramatic School, which is one of the largest institutions of its kind in the West. The faculty is composed of the following well-known artists: Edouard Resselberg, pianist; W. D. Halle, vocalist; Prof. Charles Horst, violinist; Mabel Lynch, buck and wing dancer; Madame Laurant, ballet and fancy dancing; J. De Sallemard, languages; Mrs. Liska Churchill, elocution and delsarte; Robert E. Bell, dramatic art and make-up.

The Telephone Girl comes to the Broadway 10.

F. E. CARSTARPHEN.

SAN FRANCISCO.

The feature of the theatrical week of 4 was the production at the Alcazar of a new play from the pen of Francis Powers, author of The First Born. It is a Mexican tragedy this time, in two acts, called Mother Earth. This is the plot: Act one, a street outside the home of Gloria Martinez. Andreas Alcerraca, who is about to wed Gloria, is accused by Manuel Quintero, who is madly in love with Gloria, of infidelity to his promised wife. There is a row. Andreas attends a fandango in a neighboring town and there resumes lovemaking with an old sweetheart, Carolina Mugica. Gloria has heard of her lover's actions, and she sets out across the desert to the town where the fandango is being given. A violent windstorm springs up and the poor girl is blinded by cactus bristles. She returns home, and is comforted by Manuel. The wedding day arrives and Andreas returns just in time for the ceremony. He has heard nothing of Gloria's affliction, and when the girl is led to the altar by her mother his love grows cold at once. Manuel upraids him; there is a fight, and Andreas is severely wounded. The second act reveals the doorway of the church. Gloria and Manuel are talking, when voices are heard telling of the approaching marriage of Andreas and Caroline. Manuel swears he will kill Andreas. Gloria begs him to give her his knife, and withdraws. Manuel attacks Andreas and is killed. Gloria stabs herself to the heart. Curtain.

The cast of characters was as follows: Gloria Martinez, Gertrude Foster; Carolina Mugica, Juliet Crosby; Lenora Martinez, Marie Howe; Lenora Juarez, Anita Fallon; a dancer, Kitty Hayes; friend of Caroline, Pauline Conway; Andreas, George P. Webster; Manuel, Eugene Ormonde; Miguel Garcia, Frank Opperman; Carlos Juarez, Clarence Montaine; Pancho Zamocona, Carlyle Moore; Padre Modena, W. L. Davenport; Guillermo Martinez, Frank Denithorne; Captain of Rurales, Herbert De Lisle; Indian, Ernest Howell; First Mexican, Herbert Farjeau; Second Mexican, Theo. Keane; Gambler, Jack Morris; First Villager, Charles Wilson; Bellman, Ed Morgan. The play was excellently staged. The whole, coloring, costuming and atmosphere of Mother Earth are good. If anything, it is too short, for Mr. Powers does not give his characters time to develop, does not work up his situations. Of course the climax is strong, because it is unexpected. It should be Manuel who kills Andreas and weds Gloria, to be conventional; instead of which the guilty pair stand triumphant on the church steps beside the dead bodies of Manuel and Gloria. It is a faithful description of Mexican life, vivid and picturesque, and is well worth the seeing. There is some incidental music, somber and sweet, written by E. A. Bruginere.

Gertrude Foster made a sweetly sympathetic Gloria, if somewhat lacking in dramatic intensity. Eugene Ormonde was a successful Manuel, though not over tragic. George Webster hit off the fickle, arrogant Mexican lover to perfection. Two clever bits of character work were the Senora Juarez of Anita Fallon and the Carlos of Clarence Montaine. Mother Earth was preceded nightly by a one-act farce, Up to Watkins. Business good. The same bill is advertised for 11-17.

The Frawley co. at the California presented An Enemy to the King 4-10. The co. was seen in the same play a year ago, at the time of the destruction of the Baldwin by fire. Large audiences were the rule throughout the week. The De Launay of Timothy Daniel Frawley himself won him sincere praise last year, and has not deteriorated with the lapse of months. Julie de Varion was played by Mary Hampton with charming grace and effectiveness. Theodore Hamilton made an excellent Claude le Chastre. Montignac was well played by Harrington Reynolds, Henri de Berquin by Francis Byrne, Blaise Tripault by J. R. Amory, and Frojac by Charles Marshall. Marianne, the innkeeper's wife, was ably played by Phosa McAllister. Pearl Landers was pretty and engaging as Bribri. The Fatal Card 11-17.

Shenandoah banged, blazed and smoked away a second week at the Columbia. The play has an extraordinary hold on the public, and there was a long line outside the theatre every night. Gottlob, Marx and Co. are more than satisfied with the business done. Frederick Warde opens an engagement 11.

Mr. Plaster of Paris, advertised as a farce-comedy, was presented at the new Alhambra 3. Without having any plot to mar its success, it proved heavy enough to draw good houses. Nels Nelsen, a Swedish servant, was admirably played by E. J. Blunkall. Ed M. Bell, who was seen in this city with the Palmer, Frawley and Dave Henderson cos., was very good in the title-role. Charles King did good work as Binks, M.D., successor to the supposedly defunct Mr. Plaster. Abel Slight, a divorce lawyer, was well handled by Ed Felt. Lythian Atwood as the cook lady, and Mae Keane as Selma Binks are worthy of mention. Week 10, the original Georgia Minstrels, under the management of Richards and Pringle.

His Majesty, an opera by H. J. Stewart and Peter Robertson, both of local fame, was well received at Morosco's Grand 3-9. It was written some years ago, and had quite a successful run at the Tivoli. There is some bright music, some clever dialogue. One unique episode deserves special mention, where the impecunious monarch avails himself of the services of a stranded opera co. to restore and rehabilitate his dilapidated court. Stage Director Charles Jones is a genius in his line, and he excelled himself in his production of the opera. Society went to see it. William Wolff was royally amusing in the title-role. Arthur Woodey as the manager of the comic opera troupe was very successful. An excellent bit of character work was the Queen of Patata of Bessie Fairbairn. Tom Persse, Edith Mason, Winifred Goff, and Hattie Bell Ladd all sang well, especially the last named. Week 11: The Chimes of Normandy will be revived.

The Tivoli was dark all week, but reopened 9 for a season of comic opera, with The Tar and the Tartar. The house was packed to welcome back "Teddy" Hartman in his old character. Hartman received a big ovation, and was compelled to make a speech. He referred humorously enough to his misfortunes in the East, but when it came to thanking his audience for its hearty welcome, the genial comedian had no gayety left in him. In the part of Muley Hassan, Hartman was at his very best. He acted with spirit, his jokes were good, and his songs new. Annie Myers, too, made her reappearance. The popular soubrette came in for an enthusiastic reception, and was the recipient of many beautiful flowers. Others that were well received were Anna Lichter, Phil Branson, and Alf C. Wheelan. The Tar and the Tartar was well staged, well acted and well sung, and went with a snap that augurs well for the Winter season at the Tivoli.

Ernest Hastings is coming back to the Alcazar.

John Drew is expected at the Columbia in the early Spring.

The first symphony concert, under the direction of Henry Holmes, the English musician, was held at the Grand Opera House 7. It was a great success, artistically and financially.

FRED S. MYRTLE.

BUFFALO.

The Buffalo Opera co. gave three performances of The Bohemian Girl at the Star 11-13. This organization is composed entirely of amateurs, and has given a number of operas within the past few years. William Sheehan is the musical director, and Harry F. Dixie the stage manager. Large audiences were in attendance at the performances, and were lavish in their applause. Perhaps the best work was done by Rosie Boechat in the role of the Queen. Her acting was better than the average, and her solos were rendered in a sweet, clear voice. Bessie Gard as Arline did excellently. Her numbers were rendered effectively, and she was graceful and pleasing through out. Gilbert Penn did splendid work as Devilshoof. His work did not waver in the least of the amateur. Otis Skinner presented The Liars 14-16 to large returns. Mr. Skinner has long been a favorite in Buffalo, and his clever acting in The Liars only strengthened our good opinion of him. Nannette Comstock rendered effective support. The supporting co. through out was excellent. The Purple Lady 18-23. His Excellency the Governor 25-30.

Blue Jeans was the offering at the Lyceum 12-16. The usual big business predominated throughout the engagement. The play has been seen here before several times, but it seems to have lost little of its interest. The present co. is none too strong; in fact, is palpably weak in several spots. The best work is done by C. Blanche Rice in the role of June. Anna Hollinger was fairly good as Sue Endaly. Ethel McCullough was excellent. Morrison's Faust 18-23.

William H. Hapgood writes me that he and Carus. Jenkins are making arrangements for their annual Spring tour of this State and the East with their minstrel and vaudeville co.

The stock co. presented The Hidden Hand at Girard's 11-16. The usual good business resulted. Ten Nights in a Barroom 18-23.

Harry Harrison, who has been appearing in this city as a human ostrich, has undergone an operation at the Fitch Hospital for a peculiar swelling in his neck. The operation was successful. Harrison makes a specialty of swallowing nails, glass, etc. It was suggested that he had an ice pick in his throat. Others ventured the belief that he had swallowed an automobile.

Billy Hallman, the well-known ball player, has entered the ranks of vaudeville. With the assistance of George Kelly he is presenting a sketch called The German and the Athlete.

Trials of a Husband was the bill at the Empire 11-16. This change in the bill was due to the sudden illness of Mr. Durant. East Lynne 18-23.

A number of minor theatrical enterprises have been organizing in this city during the past month. The list embraces two Uncle Tom cos., a burlesque co., and one farce-comedy.

The third of the concerts by the Buffalo Orchestra Society was given at the German-American Hall 10. A very large audience attended and greeted the efforts cordially.

Anna Laughlin, who has a great many friends in this city, sends me a number of press notices from various cities in the West, all of which speak of her work in the highest terms. Miss Laughlin has been prevented from appearing in New York city on account of the Gerry Society; but she will make her metropolitan debut in 1900.

REYNOLD WOLF.

MILWAUKEE.

The Thanhouser co. presented The Romance of a Poor Young Man at the Academy 11 before a good house. The play was put on in the usual complete and sumptuous manner, and the performance gave the greatest satisfaction. Eugene Moore was admirably suited to the part of Manuel, Marquis de Champcey, and scored another pronounced hit. William Yerance gave a splendid portrayal of Doctor Desmarets, Eva Taylor made a charming Marguerite, and Julia Blanc's fine rendition of Madame is worthy of special praise. The remaining roles were faithfully portrayed by R. C. Chandcrlin, John M. Snimpolis, Edgar Baume, Samuel Lewis, Donald Bowles, Mary Emerson, Lulu Hastings, Sadie Stockton, and Baby Glass. The beautiful settings and faultless stage management reflected much credit upon Frederick Paulding. One Error 18-24.

A Wise Guy opened to a packed house at the Alhambra 10, and proved to be one of the best attractions of its kind that Manager Miller has yet secured for his patrons. The co. contains a number of well-known vaudeville artists, and the performance was animated and interesting from beginning to end. Ray L. Royce furnished the most artistic feature in his clever imitations; Edmund Hayes and Emily Lytton scored big successes in the leading roles; Reno and Richards gave a fine acrobatic exhibition, and contributions to an unusually attractive list of specialties were given by Raymond Findlay, Charles Moreland, Joe Roberts, Louise Montrose, Minnie May Thompson, Mizzette Royce, Alice Lorraine, Maud Detty, and Edyth Murray. The audience greatly appreciated the performance, and plentifously bestowed well-earned applause. Le Roy, Fox and Powell 17-23.

London Life drew a large audience at the Bijou 10. The production is noticeable for its fine scenery, and the play unfolds an interesting story without the aid of the conventional melodramatic stage effects. The cast contained two old Milwaukee favorites in Meta Brittain and Mary Davenport, original members of the Thanhouser-Hatch Stock co., and they were cordially welcomed by old friends. Meta Brittain offered a finished and sympathetic portrayal as Gladys, the heroine, and was deservedly applauded for really admirable work. Mary Davenport in two character bits delighted her auditors. Lawrence Griffith was a manly hero, Charlotte Wade and Will J. Irwin deserve mention, and Nessel Lewis played a child part well. The rest of the co. were only fair. The performance elicited hearty applause and many curtain calls. The Sporting Duchess 17-23.

A very fine performance of The Golden Cage was given by the stock co. at the Pabst Theatre 10 before a well-filled house. The Experimental Arrow will be given 13, and a repetition of The Sons 17.

At the Davidson, Phroso 10-16. A Runaway Girl 17-19. The Garrick Club (local), in Richelieu, 21.

Mort Singer has left town to fill the position of treasurer in Joe W. Spears' Murray and Mack co.

Frank G. Cotter has been engaged by J. Duke Murray and Howard Long for the advance work of London Life.

Christmas greetings to all.

CLAUDE I. N. NORRIE.

JERSEY CITY.

Manager George Sammis introduced the new scale of prices, with the best seats at $1, at the Academy of Music 11, when The Sign of the Cross co. opened to a fine house. The engagement will terminate 16. Charles Dalton as Marcus Superbus acted with dignity and created a fine impression. W. E. Bonney as the repulsive Nero gave a realistic rendition of a difficult part. Frank H. Westerton as the counselor to Nero also played the part in a strong manner. Florence Lockerq as the Empress was majestic, and her acting was strong and telling. Lillie Thurlow as Marcia gave a touching impersonation of a lovely part. The rest of the support was able, and the scenery and mounting were good. The Highwayman 18-23. Make Way for the Ladies 25-30.

What Happened to Jones came to the Bijou Theatre 11-16 to good business, and the play is a "hilarious sufficiency," as advertised. The move of the play to the uptown theatre this season draws a patronage that will not go downtown. John Allison as Jones was excellent, and well sustained the character. Florence Marion as Cissy, the novel reader, was dashing and captivating. Maude Allison as the Swedish servant girl was true to nature. H. G. Hockey as the henpecked husband, Marie Haynes as his wife, H. W. Montgomery as the bishop, Charles Charters as the lover, Louis Reinhart, who thought he was an Indian, Charles J. Greene as the policeman (and he was something like a real one), Lillian Young, Olive McConnell and Ethel Hertslet rendered capital support. Al. Reeves' Vaudeville co. 18-23. Man's Enemy 25-30.

A benefit was given at the Bijou Theatre 10 for the German Hospital, and Manager Holmes offered these people: Keough and Ballard, in excellent travesties; Baroness von Zinbar, a good soprano; Edward Latell, Prof. De Villiers, Press Eldridge, "Bonner," the trained horse; Cook and Carrick, illustrated songs. The house was fair. Another benefit will be given here 17 for an indigent letter carrier. The affair is under the management of the Jersey City Letter Carriers' Association.

Belle Darling has signed with Harry Healey's Shantytown co., which will open 20.

George Purdy, orchestra leader of the Academy of Music, is offering a treat to the patrons this week by playing a 'cello solo between the acts of The Sign of the Cross. He is receiving encores at each performance.

Business 4-9: Academy, large; Bijou, big; Bon Ton, crowded.

Treasurer Harry Hogan and his assistant, Harry Nelmes, of the Bijou Theatre, are rehearsing an acrobatic act, which Manager Holmes will allow them to do at one of the Sunday evening performances.

The Elks are arranging for an old clothes social, which will be held on a Sunday night at one of the theatres.

WALTER C. SMITH.

KANSAS CITY.

The Apollo Club Concert at the Coates Opera House 11 was well patronized by music lovers and friends of the club. The Christian was the attraction 12-16, and proved very popular. Effie Elsler as Glory Quayle interpreted the part to the satisfaction of every one, and J. M. Colville as John Storm gave a good rendering of that strong character. The stage settings were elaborate. Business was good. The Coates will be dark week of 18.

Fred E. Wright's co. played an engagement at the Grand Opera House 10-16, presenting A Trip to Chinatown. It was well acted, and was particularly rich in specialties, and kept the audiences in a merry mood throughout the evening. Welland Strong was well acted by Harry Gilfoil, whose specialties proved as entertaining as of yore. Fin Reynolds as Ben Gay won the favor of the audiences immediately. Guy P. Thomas sang several numbers, which were well received. Mated Montgomery as Mrs. Guiver played very well. Bertha Holly made a bewitching Flirt. Lewis Morrison 17-23.

Alabama, with its beautiful and romantic story, was presented by the Woodward Stock co. 10-16, and proved popular. The play was exceptionally well staged, the romantic settings giving ample scope to the originality of the stage director, and the result was even above the Coates standard. Robert Barrett, who was engaged to play the part of Colonel Preston, a role he has enacted many times with one of the traveling cos., gave a strong and very Southern impersonation of this lovable character. Luke Conegrave, another addition to the co., played the part of Raymond Page acceptably, while Hal Davis as Squire Tucker gave a most amusing and eccentric performance of that character. Jane Kennark again demonstrated her versatility in the character of Mrs. Page, of which she gave a very finished and admirable interpretation. Mr. Fulton as Captain Davenport was good, although his work was not convincing. Emma Dunn as Carey became a favorite with the audiences at once. Gertrude Berkley as Mrs. Stockton acted with the ease and finish that marks all her work. Inog 17-23.

J. B. WILSON.

LOUISVILLE.

Olga Nethersole filled a highly successful engagement at Macauley's 7-9, presenting The Second Mrs. Tanqueray, Camille, and The Profligate. James K. Hackett was seen in Rupert of Hentzau 11-13. Johnson Howland and Carl Ahrendt did excellent work in support. Walsh-MacDowell co. 14-16.

At the Avenue Theatre 10-16, Lincoln J. Carter's co. presented Just Before Dawn, attracting good patronage and giving general satisfaction. Hugh Chilson was seen to advantage in a well cutting part, and the co. generally may be credited with good work. McCadden's Row of Flats 17-23.

The Meffert Stock co. offered The Hidden Hand 11-16, with J. M. Brophy as Black Hawk, and Jessie Bonstelle as Old Hurricane, and Jessie [illegible]. The old-time play was [illegible] received handsome stage [illegible].

The concert given by the [illegible] chestra 9, at Library Hall, [illegible] tistically and [illegible].

The sudden [illegible] from apoplexy [illegible] ton was a shock to the community, [illegible] sonally a [illegible] was a musician [illegible] the success [illegible] given here. [illegible] tively remembered [illegible] compositions [illegible] in May next.

NEW [illegible]

The season of [illegible] House continues prosperously. [illegible] excellent co. has been [illegible] if the co.'s high standard of [illegible] the attendance continues as large as [illegible] season of 1898-1899 will go [illegible] in the lyric history of this [illegible] was presented 7. M. Gauthier sang the part of Faust, and his vigorous tenor voice was distinctly effective. As Valentine Mlle. Clement was musically and dramatically correct and gave to the role much feeling and passion. M. Bouxman was a superb Marcel. M. Layolle, baritone, was a gallant Nevers, singing and acting with finish. Madame Savine as the page sang her message song delightfully. As Marguerite Madame de Montjau was queenly in bearing and attire and wore gowns that were rich and picturesque. M. Zherie gave satisfaction as Saint Bris and led the great Benediction chorus effectively. But the success of the performance as a whole must be credited to M. Vianesi, the chef d'orchestra, who has, by his untiring efforts, made the chorus and orchestra the acme of perfection. New Yorkers will remember M. Vianesi a few years back as leader of the Grau grand opera orchestra. Faust was sung 9 with M. Bouxard and Madame Montjau as the principals and scored another success. The light opera co. presented La Poupee 10 and Boccaccio at night. La Jolive 12. Manon 14.

The lovers of Shakespeare were given a rare treat at the Tulane 10, when Louis James, Kathryn Kidder, and Charles B. Hanford made their first appearance here as co-stars in The Winter's Tale. The packed houses testified most forcibly to the public's appreciation of the legitimate drama. Macbeth, The School for Scandal, and The Rivals were also put on during the week. The Little Minister 18-23. Walsh MacDowell co. 25-30. Mistakes Will Happen Jan. 1-6.

At the Grand Opera House the Baldwin Melville Stock co. drew crowded houses. Little Lord Fauntleroy, with Baby Vaughan in the title-role, was the bill 10-16, and [illegible] made a decided hit. Esther Lyons, Antonia Johnson, Blanche Seydon, Murdock, and Secor are to the front and their efforts are deserving of favorable comment. The Two Orphans 17-23.

At the Crescent, Corinne in The Little Host was a big drawing card 11-16. The musical farce presented is up-to-date in many respects and gives the piquante Corinne great opportunities. There are twenty-four people in the co., and the play runs smoothly and seems to please. Richard and Pringle's Minstrels 17-23. Hoyt Topsy Turvy 24-30.

J. MARSHALL QUINTERO.

ST. PAUL.

The Royal Box was presented at the Metropolitan Opera House 10-16, drawing good houses. The play was received with every mark of favor. The co. is well balanced. In the role of Clarence, Andrew Robson carried a difficult part successfully, giving an intelligent impersonation that stamps him an artist of marked ability. The Celia Prree of Gertrude Coghlan was charming. She invested the part with sweet simplicity and ingenuousness. There is evident promise of a brilliant future for Miss Coghlan. James W. Rankson was artistic and polished as the Prince of Wales. Charles Chappelle was happily cast as Tipps. Thomas MacLarney did an excellent bit of acting as Count Felsen. Lotta Linthicum as Countess Helen is attractive and pleasing. Taylor Granville was quite amusing as Widgets. Grace F. Wolvin, William P. Sprague, Henry Warwick, P. M. Anstey, Edward Davis, Louise Grey, and the others of the cast deserve mention for excellent work. Humpty Dumpty 17-20. Tim Murphy 21-23. Phroso 24-30.

At the Grand Opera House 10-16 The City of New York was produced for the first time in St. Paul, by a very capable company under the management of W. M. Wilkison and George W. Leslie to S. R. O. The play was heartily enjoyed. The mechanical effects are new and very effective. The railroad collision and wreck is realistically depicted, as is also the flume of a mine, down which the hero slides. Walter Fessler, the author, is seen to good advantage in the role of Jack Morgan, a gambler. Harry Bagge as Tom Saunders played with much spirit. Annie Ward Tiffany is distinctly good in the role of Emily Saunders. Nettie Traband as Daisy Maguire scored a hit in her specialty. Louise Jeffries as Rubberneck Mag made a life-like Bowery Girl. Neil McEwen played Nellie Montrose with excellent effect. George Hope, Henry Buckley, P. C. Foy, Charles Harris, and James Devlin did good work. London Life 17-23. Vaudeville 25-30.

Manager L. N. Scott has spared no expense in beautifying the Metropolitan, which has been repainted and handsomely decorated throughout. Scenic Artist W. P. Davis and his assistants have been engaged on the work for several months.

The present season is, musically, one of the most brilliant and prosperous years in the history of St. Paul. A large number of world-famed artists have early dates here. These attractions are being brought to St. Paul through the efforts of the Schubert Club, the Artists' Series, and the Y. M. C. A. Course.

The Thomas Orchestra concerts will take place in January. Leonora Jackson, the Fairy Violinist, will be heard on Feb. 8. Alexander Petschnikoff, assisted by Aime Lachaume, will give a recital at the People's Church 19.

GEORGE H. COLGRAVE.

MONTREAL.

The Purple Lady opened at the Academy to fair business 11. The play is very amusing. Frank R. Hatch gave an exceedingly clever performance as Professor Gilworthy. Teresa Maxwell made the most of the title-role. Olive Porter was good as Mrs. Gilworthy, and the rest of the co. did acceptable work. Paul Kauvar 18-21.

Three Little Lambs opened to good business 11 at Her Majesty's. As in most musical comedies the plot is of secondary consideration; but the music is catchy, the costumes and the girls who wear them are pretty, and the piece is beautifully mounted. The co. contains a number of old favorites. Adele Ritchie, Nellie Braggins, W. T. Carleton, Raymond Hitchcock, Edmund Lawrence, and Marie Cahil all deserve mention. Tuesday night was snowshoers' night. The Holly Snowshoe Club and members from various other clubs attended in a body. Between the acts songs, recitations and choruses were rendered by the "boys." The house was tastefully decorated. Holly bouquets were presented to the women, and cigars, canes, etc., to the men of the co. A Chinese Romance 25-30.

Beatles' Baby is the bill at the Francais 11-16. When the book was all the rage a good many years ago the play was also fairly successful, but nowadays it appears very slow. The co. worked hard, but the performance was not an interesting one. Lucius Henderson was acceptable as Beatles. T. G. McGrane made the most of the conventional villain. Fred Webber and Frank Nelson did creditable work as Lacy and Saunders respectively, and Helen Byron did well in a very thankless part. Little Pansy Driscoll played Magnon with considerable cuteness. The Zara Trio headed a very fair vaudeville bill. Moths 18-23.

The Merry Maidens Burlesque co. opened to big business at the Royal 11. Madden and Tarnum, the Sisters Revere, and the Judges are the chief features.

Anna Eva Fay is giving mind reading performances at Windsor Hall.

Jeffs will give a recital at Her Majesty's 21.

W. A. TREMAYNE.

PITTSBURG.

Henry Miller began a week's engagement at the Alvin 11 in the [illegible] play. He was greeted by an audience of the best of Pittsburgh's society, and a warm reception was given him. The attendance dwindled somewhat at the latter end of the week, owing to the Horse Show at Schenley Riding Academy. N. C. Goodwin and Maxine Elliott in The Cowboy and the Lady 18-23.

At the Jacques the White Heather, a melodrama entirely new [illegible] is being enjoyed by large audiences. [illegible] appears to the advantage [illegible] the co. is beautiful and [illegible] of Louis XV. period [illegible] Jessie Bonstelle [illegible] Old Hurricane [illegible] Jacques 18-23.

[illegible] Miss Fielding is being enjoyed by large audiences at the Bijou. Rose English appears to the advantage [illegible] the co. is beautiful and [illegible] of Louis XV. period [illegible] Jessie Bonstelle [illegible] Old Hurricane [illegible] Jacques 18-23.

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Harry Watson, Thorn and Quinn, and others do very acceptable work. Through the Breakers 18-23.

The Jubilee Singers gave a concert at the East End Theatre 12.

PROVIDENCE.

Because She Loved Him So and Make Way for the Ladies divided time at the Providence Opera House 11-16 and drew fair houses. Prince Ramon, a spectacular opera, will be presented 18-23 by local talent, for the G. A. R. Monument Fund. The Great Ruby 23-30.

When London Sleeps was presented for the first time in this city at the Empire 11-16, and opened to a large and pleased audience. The stirring scenes and thrilling climaxes are cleverly brought out by a good co., at the head of which are J. J. Pierson and Helen Corbette. William H. West's Minstrels 18-23.

The sale of tickets for the Paderewski recital Jan. 4 has been phenomenal.

Advertising Agent John Rankin, of the Providence, has the sympathy of a large circle of friends in the death of his father, which occurred 10.

Providence has the distinction of being the last place in which Clara Butt appeared before her departure for Europe 9. She sang with the Arion Club at Infantry Hall 8, and made a splendid impression.

At a meeting of Providence Lodge, No. 10, Theatrical Mechanics, held 3, the following officers were elected for the ensuing year and will be installed Jan. 1: John H. Barrett, President; Harry W. Callender, Vice-President; Louis P. Sweet, Treasurer; Charles L. Luther, Financial Secretary; Harry Wright, Assistant Financial Secretary. The annual banquet of the lodge will occur at Elks Hall Jan. 1.

A Merry Christmas to THE MIRROR and its readers.

HOWARD C. RIPLEY.

COLUMBUS.

The Bostonians presented The Serenade and The Smugglers of Badayez at the Southern 6, 7. The co. is not as strong as formerly. Robert B. Mantell gave The Dagger and the Cross to fair business 8, 9. The play is rather gloomy, but was well received. The work of Mr. Mantell is almost beyond criticism. And his support is of the best. G. A. Stryker, W. J. Bowen, and Francis Conlan deserve special mention. The Rounders 12, 13. Julie Rive King 14. Shore Acres 15. James K. Hackett 16. The Heart of Maryland 23, 24. Maude Adams 28, 29.

At the High Street Theatre On the Stroke of Twelve did splendid business 7-9. It is a melodrama of more than ordinary interest, splendidly interpreted and with fine scenic effects. Fulgora's Stars gave an excellent vaudeville entertainment 11-13 to good business. There is not a poor act on the bill. Mr. and Mrs. Sidman in their delightful sketch entitled Back Home; Barnes and Sisson, Josephine Gassman, and Cook and Clinton scored the biggest hits. The King of the Opium Ring 14-16. Isham's Octoroons 18-20. The Night Before Christmas 21-23.

At the Grand Flynn's Big Sensation co. did well 7-9. Some of the acts were meritorious. Imperial Burlesquers 14-16. Indian Maidens 21-23. The Great Train Robbery 25-27. A Wise Guy 28-30.

Claude Miller, manger of the Victoria Theatre, Dayton, was in the city 10 visiting friends.

J. R. DAVIE.

CLEVELAND.

His Excellency the Governor opened for the week at the Euclid Avenue Opera House 11. Mlle. Fifi 18-23. Olga Nethersole 25-30.

At the Lyceum Theatre 11-16 Belle Archer in A Contented Woman was seen. She was surrounded by a good supporting co. The specialties were very fine, especially the dancing of Bonnie Lottie. A Rag Time Reception 18-23.

Williams and Walker pleased the clientele of the Cleveland Theatre in The Policy Players 11-16. The play is full of specialties, which are furnished by George Catlin, Mattie Wilkes, Reese Brothers, Fred Douglass, Maggie Brooks, and Overton and Halliday. Peck's Bad Boy 18-23.

The spectacular play, Cuba, is being presented by amateurs for charity at Gray's Armory 13, 14.

Association Hall was crowded with Cleveland's 400 12, when the Fortnightly Musical Club gave its first concert of the season, which was participated in by Mrs. S. C. Ford, Miss Hall, and the New York Quartette.

A stock co. has been formed, composed of the prominent elocutionists of the city, and will shortly be seen in a society drama. WILLIAM CRASTON.

NEWARK.

Julia Arthur in More Than Queen appeared at the Newark 11-16. It was by far the most elaborate production of the season. Miss Arthur gave her usual artistic performance. William Humphreys did conscientious work. The costumes and stage settings are magnificent. A Stranger in a Strange Land 18-23. Sporting Life 25-30. James K. Hackett 1-6.

At the Empire Courted into Court served to favorably introduce Clifford and Huth 11-16. The piece has been here before, but remains popular. An all round good co. aided in making things lively. Hearts of the Blue Ridge 18-23.

The New Century has the appearance of a Chinese Joss house, owing to the decorations, which announce The Queen of Chinatown 11-16. Laura Biggar plays the title-role. Thrilling situations are numerous. The co. is competent. A Temperance Town 18-23.

The stock co. at the Columbia did good work in Diplomacy 11-16. Una Abell, H. Coulter Brinker, John Shaw, Amy Stone, Anna Layng, Frank Richardson, and Robert Neil sustained the principal characters. The Wages of Sin 18-23. The County Fair, with Neil Burgess, 25-30.

The approaching holidays have caused a marked falling off in box-office receipts. E. Z. KENT.

INDIANAPOLIS.

The usual slight decrease in business which is noticeable just before the holidays is being felt at all the houses. Captain Swift was produced by the stock co. at the Grand 11-16. The performance is thoroughly good. Lucille La Verne and J. Henry Kaiker play the leading roles with credit. The entire co. is well cast. The Lady of Lyons, the first costume play given by the stock co., is underlined for next week.

The Bostonians presented a repertoire of light opera at English's 7-9. The Walsh-MacDowell co. appeared 11-13. The attendance was light. Shore Acres 14. The Rounders 15, 16. Maude Adams 28-30.

After a week and a half of vaudeville, melodrama will be seen at the Park with On the Stroke of Twelve 18-20. Isham's Octoroons 21-23.

Alice Kauser witnessed the performance of The Jilt at the Grand one night last week.

Kellar stopped off here to see Le Roy, Fox and Powell's opening performance 7.

Dr. A. E. Sterne, whose engagement to Marie Burroughs was announced several weeks ago, has returned to this city from the East.

A Merry Christmas to all and long life to THE MIRROR.

ALLEN E. WOODALL.

MINNEAPOLIS.

A Colonial Girl opened for a week at the Metropolitan Theatre 10. Tim Murphy 17-23.

At the Bijou Opera House The Great Northwest opened for a week 10 to capacity, and scored an emphatic hit. The production abounded in elaborate scenery and mechanical effects. The co. was average. The City of New York 17-23.

George Riddle gave one of his delightful readings at the Lyceum Theatre 11, under the auspices of the Institute of Arts and Letters. Mr. Riddle gave "The Riot on the 'Scutcheon," "The East and West," "The Road to Mandalay," and "The Young British," with marked effect. A Midsummer Night's Dream was given 14, with musical accompaniment.

Lillian Knott, who has recently undergone a series of unfortunate experiences, from one of which she was released by the kindness of the local Lodge of Elks and some former professionals residing here, returned to her home at Terre Haute, Ind., 10.

Leland T. Powers gave readings from Cyrano de Bergerac at the Lyceum Theatre 8, under the auspices of the Teachers' Club, before a large and appreciative audience. F. C. CAMPBELL.

DETROIT.

Maude Adams, in The Little Minister, began a week's engagement at the Detroit Opera House 11. Burton Holmes will give a series of his delightful lectures 18-23. No lecturer in years seems to have gained the number of friends that Mr. Holmes has, and each succeeding visit brings him hosts of new ones.

At the Lyceum Jack and the Beanstalk is the bill 10-16. Williams and Walker 17-23.

At Whitney's Remember the Maine is doing well. Midnight in Chinatown 17-23.

The one-third increase of price during the Maude Adams engagement at the Detroit has caused much unfavorable comment. FREDERICK KIMBALL.

OMAHA.

Hotel Topsy Turvy 5, 6, 7, showed us a good co. of comedians in an indifferent play. With Eddie Foy and Josie Dewitt heading a fine list of specialty performers, the production scored quite a success. Amelia Glover gave some brilliant dances. The Christian 8, 9, was greeted by probably the largest audience of the season. As John Storm J. M. Colville was seen to great advantage and made a most favorable impression. Effie Ellsler as Glory made many new friends in this city, where she has not been seen for a long time. Edward Emery made a hit as Lord Robert Ure, and the rest of the co. were thoroughly efficient. Walker Whiteside 14-16. J. R. RINGWALT.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (R. S. Douglas, manager): The Air Ship 4 had fair business and gave satisfaction. Baldwin-Melville co. to good houses 5-9. Mabel Paige co. 11-13. Matthews and Bulger 14. Sol Smith Russell 18. Jefferson De Angelis 19. Walsh-MacDowell co. 20, 21. The Heart of Chicago 25. Zaza 27.——AUDITORIUM (Ben S. Theiss, manager): Mr. Plaster of Paris, to fair attendance 4. Andrews Opera co. pleased three large houses 6, 7. Barlow Brothers' Minstrels 11; good performance; large business. Russell's Comedians 16. Lambardi Opera co. 18-20. Protopapa's Vaudeville co. 28, 29.——SEALS' HALL (Claude Seals, manager): Bill Arp lectured to a small house 8. A. Spillman Riggs, impersonator, 15.——LYCEUM (H. K. White, manager): Hamilton W. Mabie, 20.——ITEM: The new Jefferson Theatre is rapidly nearing completion, and will open Feb. 1.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): The Robson Theatre co. 5-9 presented Cast Adrift, East Lynne, The Backwoodsman, A Wife's Peril, Camille, The Inventor, and The Fatal Check; fair and appreciative audiences. The Richards, Pringle, Rusco and Holland's Minstrels 12.——MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): The Air Ship to fair audience 5. A good house greeted Corinne in The Little Host 8. Mr. Plaster of Paris to fair business 9. Andrews Opera co. in Carmen, The Pirates of Penzance, and Martha 11, 12. Mathews and Bulger 13.

MOBILE.—THEATRE (J. Tannebaum, manager): Kilmt-Hearn co. 4-9; deservedly large business. Plays presented: Held by the Enemy, Mr. Barnes of New York, Alabama, The Commodore, The Great Diamond Robbery, and The Silver King. Mathews and Bulger 11. The Hustler 12. Rusco and Holland's Minstrels 14. The Heart of Chicago 15, 16.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Andrews Opera co. 8, 9, presenting Carmen and Martha, gave satisfaction. Mathews and Bulger 12. Richards, Pringle, Rusco and Holland's Minstrels 13. Jefferson De Angelis 16.

DECATUR.—ECHOLS OPERA HOUSE (T. P. Littlejohn, manager): Chicago Symphony Orchestra 5; small house. Russell's Comedians 6; poor performance; small house. A Country Visitor 7; topheavy house. Nashville Students 12.

TUSCALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): Ex-Governor Bob Taylor lectured on "Love, Laughter, and Song," 7; good house. Bill Arp lectured 11 to fair house. Andrews Opera co. 13. Louise Brehany Concert co. 18.

ANNISTON.—NOBLE STREET THEATRE (Frank Wherland, manager): Mr. Plaster of Paris pleased a small audience 11. Specialties good, notably those of Will Davis and the Levigne Sisters. Russell's Comedians 14. Louise Brehany Concert co. 15 canceled.

SHEFFIELD.—OPERA HOUSE (Ashe and Coleman, managers): Chicago Symphony Orchestra, 4; pleased house. The Real Widow Brown 5; good business; excellent co. Washburn's Minstrels 8; full business; strong co.

TALLADEGA.—CHAMBERS NEW OPERA HOUSE (George W. Chambers, manager): Washburn's Minstrels 1:; large and pleased audience. Russell's Comedians 13. Louise Brehany Concert co. 16.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): Manhattan Stock co. 4-7, presenting A Chain of Evidence, The Ice Box, Below Zero, and The Old Inventor; good houses; pleased audiences. The White Slave 8; small house; audience pleased. Darkest Russia 9; fair house; co. good. Hotel Topsy Turvy 13. Under the Dome 15. Casey's Troubles 18. Millard's Minstrels 25. Aunt Jerusha 28.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Clark's Minstrels 4; disgusting performance; fair house. Mistakes Will Happen 5; excellent performance; fair audience. The White Slave 6; small but pleased house. South Before the War 8; good house. Lewis Morrison in Frederick the Great 9 pleased a large audience. Hotel Topsy Turvy 11. Under the Dome 12. Scott's Minstrels 18.

LITTLE ROCK.—CAPITOL THEATRE (R. S. Hamilton, manager): The White Slave 7; fair house; performance poor. Lewis Morrison in Frederick the Great 8; large house; performance fine. Darkest Russia 11. Hotel Topsy Turvy 12. Under the Dome 14. My Friend from India 18.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): The Crown 3-9; crowded houses; pleased audiences. Repertoire The Pet of the Klondike, The Count of Monte Cristo, A Duel of Hearts, The French Spy, Cyrano de Bergerac, The Man in Black, and The Irish Doctor.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Shore Acres 7 pleased a large audience. Special mention is due Charles G. Craig, as Nathaniel Berry. Manhattan Stock co. 11-16.

NEWPORT.—OPERA HOUSE (J. E. Doherty, manager): Casey's Troubles 6; good house; performance first class. The Real Widow Brown 22. Pearson Stock co. 23. Millard's Minstrels 27. A Child of the South Jan. 4.

ARIZONA.

PHŒNIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Griffith to fair houses 4, 5. Elks' Minstrels to S. R. O. 6; satisfaction given. What Happened to Jones 13. Gorton's Minstrels 15, 16. The Three Musketeers 18, 19. James-Kidder-Hanford co. 22. McCarthy's Mishaps 25.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Paul Gilmore 14. Harry Corson Clarke 15. Gorton's Minstrels 18. James-Kidder-Hanford co. 21. McCarthy's Mishaps 23.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Frederick Warde closed a most successful week's engagement 9, appearing in The Lion's Mouth, Romeo and Juliet, Virginius, Richard the III., and presenting for the first time a new romantic play, Fortune's Fool, with scenes laid in Venice in the sixteenth century. The usual elements of that period, love, tragedy, and swashbuckling are introduced and told in a most pleasing manner. The play was most favorably received and will be a valuable addition to Mr. Warde's repertoire. Finnigan's Ball 4-9. My Friend from India 21-23. James-Kidder-Hanford co. 25.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Nance O'Neil drew crowded houses 3-9 in notably good performances of Magda, Peg Woffington, Napoleon's Guard, The Jewess 10.

OAKLAND.—MACDONOUGH THEATRE (Gotlob, Marx and Co., managers): In Old Kentucky 4 to capacity; excellent performance. My Friend from India 5-9. L. R. Stockwell, the old-time favorite, appeared in the title-role and was exceedingly clever. His support was good and the engagement was very successful.——DEWEY THEATRE (Landers Stevens, manager): Grand Stock co. in Oliver Twist 4-10 gave a very satisfactory rendering. Landers Stevens, E. J. Holden and Fannie Gillette deserve special mention. Business continues good. Knobs o' Tennessee 11-17.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): Eugenie Blair in A Lady of Quality 4; fair house. Gorton's Minstrels 6; poor house; good performance. Harry Corson Clarke in What Happened to Jones 8; fair but enthusiastic audience. Daley Stock co. 11-16 in The New South, A Model Husband, Hamlet, The Shaughraun, The New Magdalen, and Current Cash. L. R. Stockwell in My Friend from India 19.

BAKERSFIELD.—SCRIBNER OPERA HOUSE (W. H. Scribner, manager): Nance O'Neil in Magda and Peg Woffington 1, 2; fine performances; good houses. Richards and Pringle's Minstrels 4; satisfactory performance; S. R. O. Arthur Donaldson in Yon Yonson 6; fair house; pleased audience. Finnigan's Ball 9. The Hottest Coon in Dixie 11. My Friend from India 14.

SAN DIEGO.—FISHER OPERA HOUSE (John C. FISHER, manager): Richards and Pringle's Minstrels Nov. 28; topheavy house; audience pleased. Eugenie Blair 29, 30 in A Lady of Quality and Divorcons; fair houses; enjoyable entertainments. Frederick Warde 1, 2 in The Lion's Mouth, Romeo and Juliet, and The Merchant of Venice; deserved much better patronage; audiences delighted.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Dailey Stock co. in The New South 4, and Hamlet 5. Canceled engagement 6; poor business. Yon Yonson 7; large and pleased house. Gorton's Minstrels 9.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Finigan's Ball 3, 4; good houses. In Old Kentucky 6; S. R. O.; co. good. Eugenie Blair in A Lady of Quality 8; splendid production; capable co.; large business.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Gorton's Minstrels 2 pleased a large audience. Yon Yonson 4; fair house; performance satisfactory. Finnigan's Ball 8; small house; performance poor. Richards and Pringle's Minstrels 9. The Hottest Coon in Dixie 13.

POMONA.—ARMORY OPERA HOUSE (M. C. Pedley, manager): Gorton's Minstrels 7; satisfactory performance; good houses. Harry Corson Clarke 11.

WOODLAND.—OPERA HOUSE (E. C. Webber, manager): Dark.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): The Elks gave Cyrano de Bergerac 5; crowded house. J. Arthur Loiselle deserves much credit for his interpretation of the title-role. Humpty Dumpty 9 did big business; co. fair. The Telephone Girl 22. Mildred and Rouclere 25. The Christian 26. Yon Yonson 28.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Humpty Dumpty 5; good performance; good business. A Romance of Coon Hollow 11. In Old Kentucky 15. Jefferson Comedy co. 18. The Telephone Girl 20. A Stranger in New York 28. Paul Gilmore 30.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): 777 5; good business. Humpty Dumpty 7, 8; crowded houses; good co. A Breach of Promise 9; fair patronage.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Shubert Symphony Club and Lady Quartette 11; good house; programme well rendered. Denver University Glee Club 20.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): A Romance of Coon Hollow 9. In Old Kentucky 14.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Three Little Lambs to good business 8, 9; the book is full of wit, and the music, while not very original, is catchy; the scenery is daintily pretty, and the costumes harmonious and artistic; the chorus, excellently drilled, sang with taste and judgment; Adele Ritchie in the leading role sang in a finished manner, and was warmly encored; the three little lambs, Raymond Hitchcock, Edmund Lawrence, and Marie Cahill, made pronounced hits individually and collectively; the comedy needs to be put into the hands of a brisk stage director for a week, then it should be ready for a long metropolitan run; it lags a little as it is now presented. Marshall Darrack gave his careful rendition of Hannibal before a crowded house 11. Stuart Robson and his admirable co. offered Oliver Goldsmith before a large and enthusiastic gathering 13; too much praise cannot be given to this play, for it is one of the best dramatic offerings seen in years; for character drawing it is without a peer; Samuel Johnson, Boswell, Edmund Burke, David Garrick, and Oliver Goldsmith are the celebrities presented; Stuart Robson has never done anything better, and if distinction can be made, Henry Dixey as Garrick is deserving of great praise; the play is novel in the extreme, the finale being especially startling; the first and second acts are almost devoid of action, character delineations of the men of that time occupying the author's attention; the third act is brisk and engrossing; distinct hits were made by H. A. Weaver, Sr., and Walter Hale. Andrew Mack 14. William H. Crane 15, 16. Jeffries-Sharkey fight pictures 18-20. The Girl in the Barracks 25, 26. Wilbur Opera co. Jan. 1-6.——NEW GRAND OPERA HOUSE (G. B. Bunnell, lessee; W. H. Van Buren, manager): The Utopians, with a large co. and many excellent specialties, to large houses 7-9. How Hopper Was Side Tracked to excellent business 11-13; co. adequate. The Sleeping City 14-16. The Irish Alderman 18, 19. The King of Rogues 20, 21. The Sorrows of Satan 22, 23. On Land and Sea 25, 26. Hurly Burly 28-30.——ITEMS: Tom Karl and Dell Pewey were here for Three Little Lambs engagement 8, 9.—Anne Sutherland and Madame Davenport were the guests of the Misses Feuchtwanger 6.—Henry E. Dixey was entertained at the Quinnipiack Club 13.—Josephine Laurens Lennox is arranging a set of tableaux and plays for the benefit of the Y. M. C. A. at Warner Hall.—Marie Cahill, of Three Little Lambs co., was the recipient of much attention while here.—Mrs. G. B. Bunnell spent a few days in town week of 11.—Elise Siracco, of Three Little Lambs co., was the guest of Justine Ingersoll 8-10. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The brightest and most tuneful musical comedy that has appeared here in many a day was the Three Little Lambs 7; besides possessing the above merits, it was brim full of new jokes a d irresistibly funny situations; the principals and chorus were full of dash and good spirits; the costumes and scenery were superb; audience large. Andrew Mack in The Last of the Rohans 8, 9, drew three good audiences. W. H. Crane 12, 13, in A Rich Man's Son; large audiences; Mr. Crane was in his usual good humor, and the co. supporting was of the best. Have You Seen Smith 14. Stuart Robson 15. The Sunshine of Paradise Alley 16. Secret Service 18. Jeffries-Sharkey pictures 21-23.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Waite's Stock co. completed a satisfactory week 4. The Utopian Burlesquers 10; crowded house; the bill was a lively one, and some of the acts were loudly applauded. Bohemian Burlesquers to good business 11, 12; Billy B. Van, the chief mirth provoker, was assisted by a good co. How Hopper Was Side Tracked 14. Under the Dome 15, 16. Wine, Woman and Song 17. The Real Widow Brown 18, 19. The Sorrows of Satan 20. Rentz-Santley co. 21-23.——ITEMS: W. H. Crane, who is to appear as David Harum this season, received, while here, a photograph of the original character from a friend in Syracuse.—A brother and nephew of the hero of the story reside in Hartford. Their name is Hannum.—This is the only city in New England, except Boston, where Sunday performances are allowed. They are immensely popular. A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): Jule Walters and a satisfactory supporting co. told How Hopper Was Side Tracked 7-9. King Dramatic co. 11-16 gave Hands Across the Sea, The War of Wealth, Monte Cristo, The Cotton King, The Power of the Press, Lost in London, Cumberland '61, and The White Rat. Kirk Brown made many friends during the week. Rentz-Santley co. 18-20. The Sleeping City 21-23.——PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): Devil's Auction 6, introduced a number of new mechanical contrivances and did its usual good business. Diamond Brothers' Minstrels gave a conventional programme, interspersed with some good athletic features, 7. An unusually excellent co. gave A Stranger in a Strange Land 8, 9; no better production of the kind has ever been seen here. W. H. Crane 14. Andrew Mack 15. Stuart Robson 16. J. H. Wallick's The King of Rogues 19. The Irish Alderman 20. The Sorrows of Satan 21. Wilbur-Kirwin Opera co. 25-30. W. P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): A Trip to Coney Island 8; medium business; fair specialties. A Hot Old Time 12; good patronage pleased. Dan Gracey, Ada B. Burnette, and the Fanchonetti Sisters deserve mention. Banda Rossa 13 canceled. Stuart Robson 14. Waite's Stock co. 25-30. Morrison Comedy co. Jan. 1-6.——OPERA HOUSE (W. W. Hanna, manager): American Gaiety Girls reopened house 11-13, giving a rather sensational performance; business good. Wine, Woman and Song 18, 19.——ITEMS: Mr. W. W. Hanna has assumed the management of the Opera House.—The A Trip to Coney Island co. that played the Lyceum 8 played the Opera House 11-13 as the American Gaiety Girls.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Forever Devil's Auction crowded the house with a pleased audience 7. The Irish Alderman 9 to fair sized audiences. Pictures of the Jeffries and Sharkey fight filled the house 11-13.——JACQUES OPERA HOUSE (Jean Jacques, manager): The Wilbur-Kirwin Opera co. closed a very successful week 9. The Spooners, supported by a good co. opened for a week 11 to big business. Repertoire: That Girl from Texas, The Judge's Wife, Trilby, The Happy Pair, The Wages of Sin, The Pearl of Savoy, The Old Lime Kiln, Dr. Jekyll and Mr. Hyde, and Hobson's Choice.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): A Stranger in a Strange Land drew a large audience 7, several large theatre parties being in attendance. A better co. for comedy it would be hard to find, including as it does Cyril Scott, M. A. Kennedy, George Osborne, Kate Lester, and Maud White; admirable performance. Andrew Mack in The Last of the Rohans to a fine house 11. The play, although on very conventional lines, is entertaining. The Sunshine of Paradise Alley 12. Waite's Stock co. 18-23.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): A Hot Old Time delighted a large audience 13. Dan Gracey and Ada Burnett were the principal fun makers. Morrison Comedy co. 18-23 in Fogg's Ferry, The Danger Signal, Blue Grass, The Girl from Mexico, Blow for Blow, Dangers of a Great City, and Country Politics.——McDONOUGH THEATRE (W. J. Berris, manager): Skipped by the Light of the Moon 14; good business.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shaw, manager): Diamond Brothers' Minstrels 12; large house; performance satisfactory. The Irish Alderman 14; small house; excellent performance. Sawtelle Dramatic co. 18-23.——ITEMS: W. Sloman, advance agent of Diamond Brothers' Minstrels, was initiated into the Elks 9.—Members of Diamond Brothers' Minstrels were entertained by Elks 13.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Howe's Moving Pictures 8 gave satisfaction to a fair house. The Sunshine of Paradise Alley drew a crowded house 11. Mrs. Charlotte Peters, May Thompson, and John Walsh made hits. How Hopper was Side Tracked 28. The Sunshine of Paradise Alley (return date) 5.

MERIDEN.—OPERA HOUSE (A. Delevan, manager). Diamond Brothers' Minstrels 8, 9; good business, giving satisfaction. Waite's Stock co. 11-16 opened to a large house presenting first half of week Out in the Streets, The Orphans of New York, and Beyond the Rockies. Skipped by the Light of the Moon 18.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Coogan and Robinson 16. My Country Cousin 21.——UNION THEATRE (Volkman Brothers, managers): Diamond Brothers' Minstrels 11; packed house; satisfaction given. A Trip to Coney Island 14. The Sorrows of Satan 18. The Real Widow Brown 20. Jewett 23.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Skipped by the Light of the Moon 12; topheavy house. A Hot Old Time 14. How Hopper was Side Tracked 16. Joseph Murphy 21. Culhane, Chace and Weston's Minstrels 25.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Howe's Moving Pictures 5 gave satisfaction. How Hopper was Side Tracked 15.——ITEM: The Opera House scenery is to be repainted and otherwise improved.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): A Night in Chinatown 8; fair business; performance good. Joseph Murphy in The Kerry Gow 18. Skipped by the Light of the Moon 19. West's Minstrels 27.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): Devil's Auction 8; S. R. O. Skipped by the Light of the Moon 15. Have You Seen Smith 16. The Real Widow Brown 20.

BRISTOL.—OPERA HOUSE (W. R. Michael, manager): Metropolitan Stock co. 6-9; performances first-class. Skipped by the Light of the Moon 13; good performance. The Chain of Destiny Jan. 9.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): A Temperance Town to large and pleased audience 9. George W. Wilson co. 11-16 opened to S. R. O.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Dark.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): For Fair Virginia 8; large house. An Open Door 9; small audience. James O'Neill presented The Musketeers 11; packed house. Kidnapped in New York 14, 15; fair business. Corse Payton Comedy co. 18-23. The King of Rogues 25.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Mr. Plaster of Paris 7 failed to appear. Corinne, in The Little Houst 9; small house. Richards and Pringle's Minstrels 11. The Hustler 13. Kilmt-Hearn co. 14-16.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Chapman-Warren co. 4-7 and 9 to good business in The Circus Girl, All a Mistake, Is She Guilty, A True Kentuckian, Camille, Wanted a Wife, Lady Eulalie, and The Serpent's Coil. Richards and Pringle's Minstrels 8; fair performances; good houses. Henshaw and Ten Broeck 15, 16.

GEORGIA.

ATLANTA.—GRAND: Henshaw and Ten Broeck 11, 12 drew good business in a pleasing performance of Dodge's Trip to New York. Lambardi Italian Opera co. 21-23. Jefferson De Angelis 25, 26.——COLUMBIA: Myrkle-Harder co. finished week of 11 to good business; entire satisfaction. Fields and Hanson's Minstrels 19, 20. Kayton's Comedians 21-23.——LYCEUM: Georgia Colored Minstrels 11, 12; medium business; fair performance.——ITEM: The Atlanta Symphony Club, by special request, repeated The Mikado 8, under the direction of Professor Browne and Stuart McLean, with success. The leading parts were taken by Mrs. Owsley, Mrs. Harry Young, Miss Hardy, John Mullin, Charles Warner, Miss Steinhagen, Stuart McLean, Edward Warner, and Charles Cothran. All scored hits. The club is now rehearsing another opera for presentation at an early date.

SAVANNAH.—THEATRE (Sidney H. Weis, manager): Myrkle and Harder co. 4-9 to fair business; performances fair. Richards, Pringle, Rusco and Holland's Minstrels to large audience 10; performance fair. Chapman-Warren co. 11-16, presenting The Serpent's Coil, Wanted a Wife, Camille, The Circus Girl, All a Mistake, A True Kentuckian, The Curate's Love, My Lady Eulalie, An American in Cuba, East Lynne, and A Western Gentleman; opened to S. R. O.; performance good. Packard Opera co. 18-23. Mr. Plaster of Paris 25. Lambardi Italian Opera co. 26, 27. Jefferson De Angelis 28. Zaza 29. The Little Minister Jan. 1.

ALBANY.—SALE-DAVIS OPERA HOUSE (T. B. Medearis, manager): Barlow Brothers' Minstrels 5; good business; pleased audience. Corinne in The Little Host 7, under special guarantee with Jones and Gortatowsky; S. R. O. Alf. Taylor 11. Henshaw and Ten Broeck 13.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Barlow Brothers' Minstrels 9; small house; fair performance.——ITEM: Fadette's Woman's Orchestra gave a performance at Lyceum Hall 5 to a large and delighted audience.

BRUNSWICK.—NEW OPERA HOUSE (E. D. Wolfe, manager): Corinne in The Little Host 6; small house; excellent performance. Louise Brehany Concert co. 8; good business; delighted audience. Mr. Plaster of Paris 23. Packard Opera co. 25-29.

MACON.—ACADEMY OF MUSIC (Henry Herne, manager): Fadette's Woman's Orchestra 6 delighted a small audience. Henshaw and Ten Broeck 13. Mr. Plaster of Paris 15. Jefferson De Angelis 27. The Little Minister 29.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Russell's Comedians 11; poor performance; poor business. Mr. Plaster of Paris 12; fair business; good performance. Rusco and Holland's Minstrels 16. Myrkle and Harder co. 18-23.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Veronee Comedy co. 11, 12. In Lost in New York and The Buckeye, pleased good houses. Olympia Opera co. 21-23.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): Mr. Plaster of Paris 14. New York Ladies' Trio 15.

BAINBRIDGE.—OPERA HOUSE (J. I. Subers, manager): Barlow Brothers' Minstrels 29.

NEWNAN.—REESE OPERA HOUSE (A. C. Pease, manager): Fields and Hanson's Minstrels 21.

IDAHO.

POCATELLO.—PAVILION (H. B. Kimpert, manager): A Stranger in New York 7; fine performance; good house. Pudd'nhead Wilson was booked for 8, but no performance was given as Edwin Mayo was ill. Money was refunded. Noble Dramatic co. 11-16.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): A Stranger in New York 5; S. R. O.; satisfaction given. Pudd'nhead Wilson 6; S. R. O.; every one pleased.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Schubert Symphony Club Nov. 30; large house; performance fair.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Beach and Bowers' Minstrels 11.

ILLINOIS.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): Della Rocca co. 5 did not spear as Manager Stannus canceled the engagement on account of bad reports. German Stock co. 6 to usual packed house; excellent performance. The Real Widow Brown 10; S. R. O.; audience pleased. German Stock co. 13. Field's Minstrels 16, 17.——ITEMS: The South Side Ladies' Minstrels, a St. Louis amateur organization, will give a performance 12 for charity.—The Elks are also rehearsing a minstrel performance to be put on in the near future.

GALESBURG.—AUDITORIUM (Chamberlain, Lindt and Co., managers): Madame Modjeska in Macbeth 8 drew a topheavy house. Madame Modjeska, John E. Kellerd, and Frederick Mosely were repeatedly called before the curtain. A Runaway Girl 9. A Guilty Mother 11 drew fairly; performance good. Murray and Mack 13. Two Jolly Rovers 14. Rentfrow's Pathfinders 18-23. Vanity Fair 25. Because She Loved Him So 26. Hunting for Hawkins 29. His Better Half 30.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Sweeney and Alvido's Minstrels 4; fair performance; small house. Finnigan's 400 pleased fair business 5. Creston Clarke 7 in A Ragged Cavalier delighted a large audience. Who is Who 12. London Glee Singers 14. Two Jolly Rovers 15. Darkest Russia 18. The King of the Opium Ring 21. Davidson Stock co. 25-30.

MOUNT VERNON.—GRAND OPERA HOUSE (Charles R. Keller, manager): Company F, in connection with the Fourth Regiment Band, gave a delightful entertainment 1. A Bunch of Keys 5; crowded house, giving satisfaction. The Real Widow Brown 11 drew fairly and gave satisfaction. Fourth Regiment Band Concert 14. Stowe's U. T. C. 20. Two Married Men 28.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): Tim Murphy in The Carpetbagger 7 gave satisfaction. James K. Hackett in Rupert of Hentzau 8. Zaza 9. Modjeska 11. A Runaway Girl 12. Who is Who 14. Because She Loved Him So 15.——ITEM: Grace Reals, of James K. Hackett's co., visited relatives here.

**JACK

tuphenvy house.—COLISEUM: The Police Patrol 12, 13.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): James K. Hackett in Rupert of Hentzau 6. Tim Murphy in The Carpetbagger 8; good attendance; excellent performance. Modjeska 9, in Much Ado About Nothing and Macbeth; good houses; satisfactory performances. Finnigan's 400 10; pleased; S. R. O.. A Runaway Girl 11.—AUDITORIUM THEATRE (Chamberlin, Harrington and Co., managers): Northern Lights 19; business and performance good.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Derthick, manager): Finnigan's Ball 5; good performance; fair house. Brown's In Town 9; crowded house; satisfaction given. Scalchi Opera co. 12. Hogan's Alley 20. Bryan's Comedians 25-30.—ITEM: Adele Estee and Maude Le Page joined Brown's in Town.

PARIS.—SHOAF OPERA HOUSE (L. A. G. Shoaf, manager): A Merry Chase to fair business 6; pleasing performance. Finnigan's 400 7; S. R. O., giving satisfaction. Eldon's Comedians 11 in A Country Sweetheart to excellent business; co. good. Grimes' Cellar Door 20. A Pair of Black Eyes 25. On the Wabash Jan. 2. Two Married Men 5.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Davidson Stock co. presented Cheek, The Hand of Fate, Love and Law, The Sultan's Daughter, The Two Orphans, and An Irish American 4-9; packed houses; satisfaction given. A Bunch of Keys 27. Tim Murphy 30. A Breach of Promise Jan. 2. Bert Coote 8.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): A Milk White Flag 9 to capacity; best of satisfaction. Field's Minstrels 10; full house; good co. Everhart, the Faust Family, and Bob Keys made great hits. Who is Who 17. The White Squadron 18. The Police Patrol 19. The Midnight Alarm 20. A Guilty Mother 24.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Sweeney and Alvido's Minstrels 8 gave satisfaction to fair audience. Finnigan's Ball 9; fair house pleased. A Guilty Mother 12; good performance and house. Bailey Specialty co. 15.—COLLEGE AUDITORIUM: Marshall P. Wilder 8; big house pleased.

FREEPORT.—GRAND OPERA HOUSE (Knorr and Hildreth, managers): A Milk White Flag to large and pleased audience 15. Scalchi Concert co. 13. Tim Murphy 14. The Cherry Pickers 16. Hogan's Alley 21. Rentfrow's Pathfinders 25-30. Go-Won-Go Mohawk Jan. 1. Lewis Morrison 5.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): A Woman in the Case 6 drew poor house. With the exception of Bartlett and May, the co. proved weak. Who is Who delighted a good house 10. Macy-Grilby Combination 13. The King of the Opium Ring 17. Darkest Russia 19.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Imperial Stock co, week 4-9. Repertoire: Eagle's Nest, In the Heart of the Storm, Flies in the Webb, Northern Lights, Dr. Jekyll and Mr. Hyde, and Young America Abroad; excellent co.; business good.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Holden Comedy co. closed a very successful week 9, having presented Faust, Myrtle Ferns, The Bowery Boy, La Belle Marie, A Daughter of Corsica, and The Ranch King.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): A Milk White Flag drew a large house 7 and gave satisfaction. Brown's in Town 8; fair business; laughable performance. A Bunch of Keys 25. The Little Minister 30.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Sweeney and Alvido's Minstrels 6; Finnigan's Ball 8, and Finnigan's 400 11, all played to poor business on account of the Opera House being put on the unfair list by the labor union.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): The Real Widow Brown 9; fair business; co. excellent. Will play return date 17. Darkest Russia 15. Washburn's Minstrels 22. Two Married Men 26.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A Milk White Flag 6; good house; audience pleased. A Modern Woodman (local) 7; large house. Tim Murphy in The Carpetebagger 11 pleased a fair house.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Modjeska in Macbeth 6; splendid performance; fair audience. Zaza 8. Field's Minstrels 11. Two Jolly Rovers 12. A Guilty Mother 14.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Knobs o' Tennessee 10 to capacity; performance pleasing. The Evil Eye 17. Other People's Money 24. Daughters of the Poor (local) 25. The Night Before Christmas 31, Jan. 1.

MATTOON.—THEATRE (Charles Hogue, manager): A Merry Chase 5; poor house. Creston Clarke in The Last of His Race 6 pleased a fair audience. Kellar 9 delighted a packed house.

PANA.—NEW GRAND (Lou Robey, manager): A Merry Chase pleased a fair house 2. A Bunch of Keys 9; fair house; co. poor. Who is Who 15. Darkest Russia 18.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Who is Who did a good business 2; excellent performance. Davidson Stock co. 11-16. Hogan's Alley 19. Triple Alliance 25. Washburn's Minstrels 30.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Tim Murphy in The Carpetbagger delighted a good house 7. Finnigan's 400 to good business 8.

CAIRO.—OPERA HOUSE (Sol. A. Silver, manager): Shore Acres 11; S. R. O.; performance excellent. The Real Widow Brown 16. The King of the Opium Ring 21. Who is Who 25.

JOLIET.—THEATRE (William H. Hulphiser, manager): Scalchi Concert co. 8; fair house; audience pleased. Who is Who to capacity 9; performance good. Murray Comedy co 11-16 opened to S. R. O.

KEWANEE.—NEW OPERA HOUSE (F. A. Cahow, manager): Esmeralda (local) 6; fair business. Moving pictures 8, 9; good attendance. Sowing the Wind 12. Davy Crockett 15.

EAST ST. LOUIS.—OPERA HOUSE (William Kimpple, manager): Della Rocca co. 6; business fair. Sowing the Wind 10. On the Stroke of Twelve 17. Who is Who 24.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Two Jolly Rovers 10; splendid performance; large business. A Day and a Night 17. His Busy Day 24. His Better Half 31.

SYCAMORE.—WARD'S OPERA HOUSE (Ed Boyle, manager): Johnny on the Spot 18. A Bunch of Keys 26. Jeffries-Sharkey pictures 11 canceled.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): Grimes' Cellar Door 7; fair business; satisfaction given. U. T. C. 18. Salisbury's Orchestra 25.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Fance, manager): Because She Loved Him So 12. Murray and Mack 14. Murray Comedy co. 18-23.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): Finnigan's 400 18.

INDIANA.

MARION.—THE GRAND (E. L. Kinneman, manager): A packed house greeted What Happened to Jones 6, and although Jones has been here several times, his welcome was as great as ever. George Larsen gave a clever and original performance of the part of Jones and was ably assisted by Anita Bridger as Cissy. Ada Craven as Helma scored the hit of the evening. The other support was fairly good. Bowers and Busby's Minstrels brought out three large houses 7, 8. The performance for the most part was good the Eliet Brothers and La Rose and Potts being worthy of mention. Paul Kauvar, presented by E. R. Spencer and Isabel Pengra, was the strongest attraction of the season 9 and received big patronage. An earnest, conscientious characterization was given by Mr. Spencer. Miss Pengra's Diane de Beaumont brought storms of applause from the audience. The support was excellent, commendable work being done by John A. Lane, John E. Milton, and P. A. Nannery. Creston Clarke 13. Blatchford Kavanaugh 14. A Merry Chase 15. A Child of the South 16. Deshon Opera co. 18-20. The King of the Opium Ring 21. White's Faust 23.—ITEM: Manager Kinneman was taken through the mysteries of Elkdom 7.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): International Operatic co. to fair houses 7, 8, presenting acts in English from Romeo and Juliet, Il Trovatore, Cavalleria Rusticana, and Lohengrin, in connection with an excellent concert programme. The co. possesses some good voices, including the Misses Carroll, Ethel Du Fre, Sig. Montegriffo, and Arthur Seaton, whose singing met with hearty appreciation. Modjeska 13. The Evil Eye 18. Other People's Money 25. Stuart Robson 27.—AUDITORIUM (Harry G. Sommers, manager): Paul Kauvar drew fairly 7, 8. The drama was presented by a well balanced co., including E. R. Spencer and Isabel Pengra. Julie Rive-King 11 canceled. A Child of the South 14. His Better Half 16.—ITEM: Isabel Garryhill Beecher gave a musicale at the Indiana Club 12.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Scalchi Concert co. 9 pleased a large audience. Deshon Opera co. 14-16. White's Faust 18. Two Jolly Rovers 28.—GRAND OPERA HOUSE (John Brodie, manager): Bryan's Comedians 4-9. Plays: The Black Flag, Griffor, True as Steel, A Father's Crime, A Hot Time in the Old Town, An American Soldier, and vaudeville performances excellent. Deserving of special mention are J. J. Owen, C. H. Kline, G. Bruce Richardson, the Meinottes, Lizzie R. Chester, Katherine Standish, and Blanche Olga Bryan.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): E. R. Spencer and a clever co. in Paul Kauvar 6; fine performance; good house. Bowers and Busby's Minstrels 6; good house. The Little Minister 7. Creston Clarke and a good co. in The Last of His Race 11; enthusiastic audience; fair business. Zaza 13.—ITEMS: The Logansport Dramatic Club presented Our Boys at Taylor's Hall Dec. 1 with great success.—Elks' Lodge, No. 66, Held memorial services 3.

ANDERSON.—GRAND OPERA HOUSE (J. R. Dickson, manager): The Great Train Robbery 7; good performance; excellent business. What Happened to Jones 8; good business; performance good. Bowers and Busby's Minstrels 9; good performance; good business. Creston Clarke in The Last of His Race 12; excellent performance; poor business.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): A Pair of Black Eyes 8 pleased a good house. A Merry Chase 9; packed house; performance fair. The Great Train Robbery 11 pleased S. R. O. Bowers and Busby's Minstrels 13. Mathews and Bulger 23. Maxwell Stock co, 28-30. The Katzenjammer Kids Jan. 5.

EVANSVILLE.—GRAND (King Cobbs, manager): The Sporting Duchess 9; fair house; performance fair. Shore Acres 12 drew well; appreciative house. The Moth and the Flame 15. Zaza 16. Creston Clarke 23.—PEOPLE'S (T. J. Groves, manager): The Denver Express 10; good house. A Milk White Flag 17. On the Wabash 24, 25. Kelly's Kids 31.

MADISON.—GRAND OPERA HOUSE (C. Murphy, manager): Le Roy, Fox and Powell Nov. 27; fine co.; light house. His Better Half 11; light house; bad weather; good co. On the Wabash 14.—ITEMS: Jack Kitt, of Holden Comedy co., will manage the Grand next season, Manager Murphy taking charge of the Star Theatre, Cincinnati.

MISHAWAKA.—CENTURY THEATRE (Century Club, managers): The Princess Bonnie (local) to large audiences 7, 8; production creditable. A Woman in the Case 11; light business. Holden Comedy co. 18-20.—ITEM: Ralph Ravencroft, of Mishawaka, is a member of the Holden co.

WINDFALL.—OPERA HOUSE (C. E. Dennis, manager): Finnigan's Fortune 9 pleased a fair audience. Indianapolis Ladies' Band 14. A Soldier's Sweetheart 21. Why Brown Came Down Jan. 9.—ITEM: O. P. McCreary will join the Krause Comedy co. at Chicago 15.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): The New York Brewer was well attended and enjoyed by the Germans 6, 7. Kellar delighted a good audience 8. James K. Hackett in Rupert of Hentzau 9. The Sporting Duchess 11; light house.

ROCKVILLE.—OPERA HOUSE (D. Stronse, manager): Dark.—CARLISLE HALL (Carlisle Brothers, managers): Dark.—ITEM: Townsley and Thomas, managers of Music Hall, Crawfordsville, will succeed D. Stronse in the management of the Rockville Opera House Jan. 1.

FRANKLIN.—NEW OPERA HOUSE (W. J. Martin, manager): Beggar Prince Opera co. 7-9 in The Beggar Prince, Girofle-Girofla, and My Wife's Husband, gave satisfaction to fair business. International Operatic co. 18.

ELWOOD.—OPERA HOUSE (Joe Kramer, manager): The Great Train Robbery 8; fair house; good business. A Jolly Lot 9; performance not satisfactory. Carrie Stanley Burns 11; light business. Bowers and Busby's Minstrels 12.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Paul Kauvar 6; good house; excellent co. Appleton Quartette to good and pleased house 11. Canadian Jubilee Singers 8; good house; poor performance. White's Faust 20.

HAMMOND.—HOHMAN'S OPERA HOUSE (T. E. Bell, manager): Bryan's Comedians 10-17 in The Black Flag, True as Steel, Vaudeville, Burr Oaks, A Hot Time, A Father's Crime, and Michael Strogoff. A Bunch of Keys 24. Darkest Russia 31.

RICHMOND.—PHILLIPS OPERA HOUSE (Murray and Swisher, managers): White's Faust 6; fair house. Herrmann the Great 8 pleased a large audience. On the Wabash 12; fair house; satisfaction given.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Maxwell Stock co. 11, 12, in The Senator's Daughter and Knobs o' Tennessee; good houses; pleased audiences. A Soldier's Sweetheart 14.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Howard-Dorset co. 4-6, presenting The Mystery of Woodlawn, The Circus Girl, and The Senator's Daughter; good business; good performances. Bert Coote 19.

BLOOMFIELD.—OPERA HOUSE (W. M. Moss, manager): A Pair of Black Eyes gave a fair performance to a light house 9. International Operatic co. 21. A Child of the South 22. Beggar Prince co. 25-27.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Lillian Washburn's Indian Maidens 6; good business; pleased audience. A Child of the South 15. Finnigan's 400 25. Other People's Money 30.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): White's Faust gave satisfaction to a crowded house 9. Peruchi-Beldini co. opened for a week in The Two Orphans 11; audience pleased. The Little Minister 19. Murray and Mack 28.

FT. WAYNE.—TEMPLE THEATRE (F. E. Stouder, manager): The Evil Eye to packed houses 9; every one pleased. Elks' Circus 12, 13; S. R. O.; good performances. A Texas Steer 15. Peruchi-Beldini co. 18-23.

GOSHEN.—IRWIN OPERA HOUSE (Frank J. Irwin, manager): Zaza Nov. 29. Because She Loved Him So 4. Deshon Opera co. 11-13 in La Mascotte Olivette, Said Pasha, and The Chimes of Normandy; fair performances and houses. Brown's in Town 26.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Chattanooga 9; large and pleased audience. A Jolly Lot 12; fair house; performance good. A Merry Chase 21.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): The Little Minister 11. Chicago Symphony Orchestra 13. On the Wabash 15. International Operatic co. 19. A Merry Chase 25.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): White's Faust 22. Alexander Leonard co. 25-30. A Boy Wanted Jan. 3. A Gay Farmer 4.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Big Sensation co. 6; small house; deserved better patronage. What Happened to Jones 7; large house pleased.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Harry Glazier in The Three Musketeers 8; very good co.; large house. A Child of the South 11; poor house; stormy night.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Kellar packed the house 7 and gave one of the best performances of the kind ever seen here. A Child of the South 19.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Cumming and Alexander's U. T. C. 7; S. R. O.; fair performance. A Woman in the Case 13.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): A Woman in the Case 12; fair performance; good house. Oberlin College Glee Club 20. Other People's Money canceled.

MICHIGAN CITY.—ARMORY OPERA HOUSE: Deshon Opera co. 4-6 gave satisfaction; fair business.—ITEM: The Dempsey Sisters joined the Deshon co. here.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, manager): Murray and Mack in Finnigan's Ball Nov. 30; packed house; satisfaction given.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Chattanooga 15. Other People's Money 28.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Lillian Washburn's Indian Maidens 9; good house. A Child of the South 12; small house.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Bowers and Busby's Minstrels pleased good audiences 4, 5. The Little Minister 6. Zaza 14.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): Chattanooga 14. Why Brown Came Down 23.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Trocadero Vaudeville 6 failed to appear. A Pair of Black Eyes 13. On the Wabash 27.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): John Griffith 19.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Erwin Brothers' co. 11.

NOBLESVILLE.—WILD'S OPERA HOUSE (Leonard Wild, manager): A Child of the South 18.

INDIAN TERRITORY.

LEHIGH.—BIJOU (Boone Williams, manager): Maloney's Wedding 4; crowded house; performance good. Joshua Simpkins 14. South Before the War 21.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): McCarthy's Mishaps 12.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Two Jolly Rovers to good business 4. Zaza 7. De Witt Miller lectured to full house 8. A Day and a Night 13. The Ottumwas 26.—ITEMS: Clarence Eddy will give an organ recital at the Presbyterian Church 14.—Charles Shaw, cartoon artist on an evening daily here, is lecturing on the Philippines throughout the State.—The Fifty-first Iowa band, recently returned from the Philippines, is touring the State, and will play at the Grand Opera House in January.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Christian 6; large audience; receipts over $1,000. Effie Ellsler, J. M. Colville, Edward Emery, and Frank Weston, in the leading parts, deserve special mention. Shepard's Minstrels 9; good houses in spite of heavy rain; olio good; compares favorably with higher priced attractions. A Yeoman Yeotleman 12. Humpty Dumpty 13, 14. St. George Hussey 15. Vanity Fair 18. Edwin Markham 19. The Girl from Chili 23. A Breach of Promise 25.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): A Runaway Girl 7. P. S. Henson lectured 8. Two Jolly Rovers 9 pleased a well filled house. A Guilty Mother 10; co. and performance fair. Rentfrow's Pathfinders opened for a week 11. A Yeoman Yeotleman 17. A Day and a Night 18. Hogan's Alley 24. Because She Loved Him So 25. The Nominee 27. His Better Half 28. Tim Murphy 29. A Breach of Promise 30.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Christian 1, with Effie Ellsler as Glory, drew the largest audience of the season. The play was well cast and handsomely staged. Rentfrow's Pathfinders 4-9 to good average business. A Day and A Night 12. Field's Minstrels 13. Stetson's U. T. C. 16. The New York Brewer 18. A Yeoman Yeotleman 19. Hunting for Hawkins 25.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): A Runaway Girl 4. The Christian 5; big house. A Trip to Chinatown 7; excellent co.; good audience. A Black Sheep 11. A Day and a Night 13. Tim Murphy 25.—GRAND OPERA HOUSE (William Foster, manager): A Guilty Mother 4-6; good performance; good business. The Girl from Chili 7-9; big business. A Husband on Salary 11. A Yeoman Yeotleman 14.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Rentfrow's Pathfinders Nov. 27 in The Lightning Express, The Devil's Gold Mine, The Old Inventor, East Lynne, The Witch of Wall Street, Cinderella, and Below Zero; good business. A Day and a Night 2; fair business. Zaza 4. Al. G. Field's Minstrels 12; big business. A Guilty Mother 13. A Bunch of Keys 15.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Two Jolly Rovers 6; good business; satisfaction given. Mazie King made a decided hit. Vanity Fair 20.—ITEM: Fox Brothers have settled in full the attachment of $100 sued for by Manager Brown.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Ferris Comedians 4-9 to good business, giving satisfaction. In My Jim, An Innocent Sinner, On the Ohio, The Three Musketeers, The Brand of Cain, Cinderella, and The Chorus Girl. St. George Hussey 14. A Breezy Time 25.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Ladies' Symphony Orchestra delighted a packed house 7. A Husband on Salary 8; light business; deserved better patronage. Stetson's U. T. C. 12. Fifty-first Iowa Band 16.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Filtz, manager): Ament's Vaudeville co. 8, 9; ordinary attraction; fair business. A Day and a Night 14. Barton Stock co. 18, 19. Vanity Fair 22. Tim Murphy 26. My Friend from India 30.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, manager): Vanity Fair 6; small attendance; performance fair. A Guilty Mother 8; good house; play and co. excellent. A Black Sheep 13.

MARSHALLTOWN.—ODEON THEATRE (Ige C. Speers, manager): A Guilty Mother 7 was well received by good business. A Black Sheep 12. A Girl from Chili 14. Elks' Minstrels 15. Ben Spears 18.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): A Husband on Salary 5; good performance; fair house. Ament's Vaudeville co. 7; poor house; fair performance.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Walker Whiteside in The Red Cockade 5; big house; fine performance. Stetson's U. T. C. 14. Myra Collins co. Jan. 1-6.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): The Girl from Chili 6; good comedy; full house. Warner Comedy co. in Mercie's Marriage 11; good specialties; good house.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Willard Dramatic co. 11-16. The Midnight Alarm 30.

FORT DODGE.—FESSLER OPERA HOUSE (C. H. Smith, manager): The Girl from Chili 7; good house; performance fair. Ferris Comedians 10-16.

SIBLEY.—OPERA HOUSE (H. L. Emmert, manager): Karl Bayard Steers 14-16. The Signal of Liberty 28.

RED OAK.—EVANS' THEATRE (Frank Hathaway, manager): Stetson's U. T. C. 11; performance good; attendance small. Haywood's Celebrities 18.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): A Husband on Salary 10; small attendance.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Fifty-first Iowa Band 18.

GLENWOOD.—NEW GLENWOOD THEATRE (C. G. Hanson, manager): Side Tracked 13.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): Corbin, magician, 9; small house.

KANSAS.

TOPEKA.—CRAWFORD OPERA HOUSE (O. T. Crawford, local manager): The Telephone Girl 5; good business. Will H. Sloan as the German inspector was particularly funny, while Jessie Merillies in the title-role was lively and attractive. McCarthy's Mishaps 6; fair business. Jefferson Comedy co. presenting Rip Van Winkle 7; good business. Thomas Jefferson as Rip Van Winkle was very satisfactory and was strongly supported by his brothers, Joseph and William. Margaret Hayward as Gretchen showed marked ability.—GRAND OPERA HOUSE (James L. King, manager): Al. G. Field's Minstrels 7; S. R. O., receipts being between $800 and $900. Field is carrying several high-class specialty artists this season, among whom are Everhart, the German Jougher; Bob Keyes, and the Faust Family, each of whom were vociferously applauded. The "running fire" indulged in by Al. G. Field kept the audience in a pleasant humor, with frequent outbursts of applause. Harry Shunk as a monologue entertainer was especially clever.—ITEM: The Elks entertained Field's Minstrels after the performance. THOMAS R. HYATT.

FT. SCOTT.—DAVIDSON THEATRE (Harry C. Erulch, manager): A Yeoman Yeotleman, the best play of the kind ever seen here, had a fair house 4; co. first-class. Scott's Minstrels drew a good house 6; fair performance. Albert Hart in Wang had fair house 7. Mr. Hart was excellent. Frank Casey and Hattie Arnold deserve special mention. Morrison's Faust gave one of the best productions of this play ever seen here 8.

PARSONS.—EDWARDS OPERA HOUSE (Howard Graves, manager): The Wealthy Widow Wiggles 4; fair business. The Spider and the Fly 5 entertained a large crowd. Maloney's Wedding 9; large house. Morrison's Faust 11; good business. Martin's U. T. C. 13. Side Tracked 20. Joshua Simpkins 22. Monte Cristo 25. Vaudeville 28.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Walter Walker and good support in The Nominee 9; small house, account bad weather. Jefferson Comedy co. in Rip Van Winkle 12; splendid performance; large audience. Morrison's Faust 13; good performance; fair business. Sweeney and Alvido's Minstrels Jan. 2.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Ben Hendricks in A Yeoman Yeotleman 5; good house; audience pleased. Albert Hart in Wang 6 pleased a large audience. Scott's Minstrels 7; fair house. Morrison's Faust 9; good house; co. excellent. The Spider and the Fly 12. Maloney's Wedding 15. A Turkish Bath 14 failed to appear.

ATCHISON.—THEATRE (John Seaton, manager): The Telephone Girl to a large and enthusiastic audience 6. Jefferson Comedy co. presented Rip Van Winkle 8; full house; satisfaction given. A Trip to Chinatown to S. R. O. 9; audience pleased. The Nominee 15.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Amos Gipson, manager): Under the Dome 5; good performance and business. The Wealthy Widow Wiggles 7; good house; audience pleased. McCarthy's Mishaps 9; performance fair; good business.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Martin's U. T. C. 6; light business. McCarthy's Mishaps 8; good house; satisfaction given. Black 400 9; crowded house; audience pleased. The Nominee 11; good performance; light business.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): St. George Hussey in The Wealthy Widow Wiggles 9; fine performance; large house. Chase-Lister co. 18, 19. Redmond Dramatic co, 21-23. Morrison's Faust 28.

LEAVENWORTH.—NEW CRAWFORD THEATRE (M. J. Cunningham, manager): Jefferson Comedy co. in Rip Van Winkle 7; crowded house. Hotel Topsy Turvy 9. Uncle Tom's Cabin co. 10.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Stetson's U. T. C. 6; good business; fine performance. Side Tracked 16. Redmond Dramatic co. 25-30.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Black 400 4; small house; poor co. Chase-Lister co. 11-16. Della Pringle 18-23 canceled. Morrison's Faust 29.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Dobbins U. T. C. 16. Kerkhoff Locke co. 18-23. Morrison's Faust 28. Isaac Payton Comedy co. Jan. 1-6.

NEWTON.—RAGSDALE OPERA HOUSE (W. J. Puett, manager): Under the Dome 4; big house; satisfaction given. Clark's Minstrels 11.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): McCarthy's Mishaps 14; fair house; satisfaction given.

WINFIELD.—GRAND OPERA HOUSE (T. P. Myers, manager): Martin's U. T. C. 9; good business; co. fair. Faust 12.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): The Nominee 13.

KENTUCKY.

HENDERSON.—OPERA HOUSE (Jean L. Leet, manager): Van Dyke and Eaton co. closed a week 4, having presented A Trip to Coontown, The Cross Roads Girl, Wanted a Wife, [illegible] Street, and Theodore; performances good; attendance fair. A. H. Pennell lectured 11; good house. [illegible] The Real Widow Brown 12. A [illegible] The Van Dyke and Eaton [illegible] Elks 15. Manager Graves of [illegible] tained by the co. on the [illegible]

SOMERSET.—GEM OPERA [illegible] den, manager): Williams Comedy [illegible] ing Brother Against Brother, Eddie the Mail Girl and Pug 11-13; fair houses and [illegible] togana's Vaudeville co. 19.—ITEM: Manager Golden was married last week to a [illegible] girl.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Williams Comedy co. 4-9. Plays presented: Brother Against Brother, Escaped from Sing Sing, The Man in Black, Among the Rockies, Little Lord Fauntleroy, and Pink Mask; co. first class; good business. Spellman Rigrs 12. John Griffith 13.

ASHLAND.—THE NEW ASHLAND (Bryan and Martin, managers): John Griffith and strong co. in a fine production of The Three Musketeers to S. R. O. 7; audience delighted. Stock Opera co. 16. Don't Tell My Wife 19. The Paiges Jan. 1-6.

RICHMOND.—WHITE-BUSH OPERA HOUSE (White and Bush, managers): John Griffith in The Three Musketeers 10; excellent performance. Protopapa's Vaudeville co. 12 failed to appear. Si Perkins Jan. 6. Murray Comedy co. 11-13.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Ferguson Brothers in A Wife's Peril, Outwitted, and Always on Time Nov. 30-2; fair houses; ordinary performances. Just Before Dawn 4; excellent performance; good house. John Griffith 16.

OWENSBORO.—NEW TEMPLE THEATRE (Podler and Burch, managers): The Little Minister 14. Cinematograph 19-21. Mathews and Bulger 22. On the Wabash 26. The Royal Box 29.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, manager): Just Before Dawn 7; fair house; co. fair. John Griffith 14. The Paiges 25-30.

FRANKFORT.—CAPITOL OPERA HOUSE (Thomas Heffner, manager): Just Before Dawn 9; fair house; good performance. John Griffith 12.

PADUCAH.—NORTON'S OPERA HOUSE (Fletcher Terrell, manager): Scalchi Concert co. 4; good business. The Real Widow Brown 15.

ELKTON.—WELLS OPERA HOUSE (H. Goodman, manager): Hart, humorist, 20-23.

LOUISIANA.

NEW IBERIA.—VEAZEY OPERA HOUSE (Veazey Brothers, managers): Black Mogul Minstrels 6; largest house of the season. Praiseworthy were the efforts of Max Pierson, Alma Smith, D. Davis, G. A. Weil, and, notably, Paul Kramer. The Heart of Chicago 9; satisfactory performance; large audience. The Hustler 11; fair performance. Jefferson De Angelis 13.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Ewing-Taylor co. in Leah the Forsaken, Cyrano de Bergerac, Fanchon, Texas, and Lost in London 3-9; fair houses; satisfaction given. The Air Ship 10; moderate attendance pleased. My Friend from India 12. The White Slave 13. The Hottest Coon in Dixie 16. Walker Whiteside 17. The Lees 18-23.

THIBODAUX.—OPERA HOUSE (F. L. Knobloch, manager): The Heart of Chicago 12. Samuel and Dunning co. 17. Sheldon Stock co. 21-24. Rusco and Holland's Minstrels 27.—ITEM: Adolphe Hovelle, a Parisian scenic artist, is here retouching the drop-curtain and stock scenery, at the Opera House, and will paint several new scenes.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): The Heart of Chicago 8 pleased a small audience. James-Kidder-Hanford co. in Macbeth 9; crowded house. The Hustler 10; small but pleased audience.

MONROE.—OPERA HOUSE (I. Sugar, manager): A Jay from Jaysville 9; fair house; performance fair. Baldwin-Melville co. 11-16. Barlow Brothers' Minstrels 18. Casey's Troubles 22, 23. Alba Heywood 25.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): Corse Payton Stock co. in Woman Against Woman, The Runaway Wife, On the Rappahannock, The Banker's Daughter, Alone in London, The First Families of Virginia, For His Sake, The White Slave, A Member of Congress, and Falsely Accused 11-13 and 15, 16 to capacity. Gran Grand Opera co. came from Boston for special production of The Barber of Seville 14.—PORTLAND THEATRE (M. J. Garrity, manager): Empire Stock co. in The Stowaway, Fallen Among Thieves, Between the Acts, The Burglar, On the Bowery, Time and Tide, and The Heart of the Klondike 11-16 to full houses. Jessie Harcourt co. 18-23.—CITY HALL (George H. Libby, agent): Paderewski, recital, Jan. 3.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): On Land and Sea 7; good, but rather disappointed audience. Dewey's Reception 8; fair house; some good specialties. Alma Chester, with a good supporting co., made her first appearance here to a crowded house 11, opening a two weeks' season, and making a very good impression. Empire Stock co. 25-30.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Dewey's Reception 11; good house and performance. Middaugh's U. T. C. 12; good business; fair performance. The Sidewalks of New York 18. Vogel and Deming's Minstrels 28. Dad in Harness Jan. 6.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): A Lion's Heart 9; excellent co.; good houses. Vogel and Deming's Minstrels 28. A Hot Old Time 30. How Hooper Was Side Tracked Jan. 4. U. T. C. 6. Corse Payton Stock co. 8-13.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Dark.—ITEM: The managers of the Opera House have arranged for a series of six concerts during the Winter, for the benefit of the local band.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Dewey's Reception 12; fair house; performance good. A Hot Old Time 27. Vogel and Deming's Minst

Cross, manager): Three large audiences were entertained by Culhane, Chace and Weston's Minstrels 8, 9. This organization compares very favorably with the more pretentious ones. Elroy Stock co., headed by J. Harvey Cook and Lottie Church, opened for a week 11 to big business. Their repertoire includes several pieces never before seen here at popular prices. The plays are all handsomely mounted and are presented in a thoroughly satisfactory manner. Of the supporting co., William R. Daly, J. K. Applebee, Jr., Henry Barre, and Lola Morrisse are particularly deserving of mention. Mr. Daly shows his versatility by playing everything from heavies to low comedy. Repertoire: The White Squadron, The Land of the Midnight Sun, Northern Lights, An Actor's Romance, The Midnight Alarm, She, The District Fair, The Police Patrol, and Mrs. Whitehouse. Specialties are introduced by Marion Chester, J. Sidney Macy, and Frank Haves. The Rays 20. The Span of Life 21. Katherine Rober co. 25-30. The Sidewalks of New York Jan. 1.——ITEM: J. Harvey Cook and J. Sidney Macy joined the Lewiston, Me., Lodge of Elks, Nov. 28.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan, manager): Vogel and Deming's Minstrels 8 made the biggest kind of a hit; audience large. Ollie Young, Olvio, Charles C. Forman, Arthur Deming, and John Quenn shared the honors of the evening. Maude Hillman with a well balanced co. presented a good repertoire 11-16, business being at the top notch. Muldoon's Picnic 19, 20. Mr. Mother-in-Law 23. The Sunshine of Paradise Alley 26. Dewey's Reception 28. The Irish Alderman 30.——WILSON THEATRE (Thomas Hanley, manager): A Silver Lining, by Alice Carter, of Williamstown, was presented by local talent and scored a success with a large audience. Ida Benfey, reader, auspices Y. M. C. A., 15; large audience.——ITEM: Harry C. Browne, a local banjoist and comedian, has opened an entertainment bureau in this city.

LYNN.—THEATRE (Dodge and Harrison, managers): 'Way Down East 11-13 gave satisfaction to capacity. The Sidewalks of New York 14. The Cuckoo 15. Vogel and Deming's Minstrels 15. Katherine Rober's co. 18-23.——WATSON'S OPERA HOUSE (C. C. Stumm, manager): The Sleeping City 7-9; satisfactory performances; rather topheavy houses. The Irish Alderman 11-13; pleased good business. U. T. C. 14-16. Dewey's Reception 18-20.——ITEMS: Lottie Blair Parker, the author of 'Way Down East, was at one time a resident of Lynn.—Never before have the local theatres been so well patronized.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): The American Girl 9; small houses; deserved better business. Rice's Comedians in Eagle's Nest opened for a week 11 to the capacity. The repertoire for the week was The Phoenix, Dollars and Sense, In the Heart of Russia, A Fool and His Money, The Counterfeiters, Love's Old Sweet Song, For the Old Love's Sake, His Friend's Wife, The Soldier's Vow, and Three Hats. Vogel and Deming's Minstrels 19. On Land and Sea 25. The Corner Grocery 26. Culhane, Chace and Weston's Minstrels 30.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Otto Kanakami Japanese Dramatic co. 12, 13; light houses. At the White Horse Tavern 14. Stetson's U. T. C. co. 15. Shea-McAuliffe Stock co. 18-23. Plays presented: Under Sealed Orders, Lights o' London, What Happened to Bones, Southern Chimes, Niobe, Escaped from Sing Sing, The Snares of New York, and The New Fire Patrol.——MUSIC HALL (W. H. Roody, manager): Vogel and Deming's Minstrels 11-13; good houses. A Grip of Steel 14-16. Fads and Follies co. 18-20. High Rollers 17-19.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): 'Way Down East 8, 9, to capacity; excellent co. Waite's Comedy co. opened for two weeks 11 in A Duel in Wall Street to S. R. O. Repertoire: The Kidnappers, Rip Van Winkle, Worth a Million, Wanted, the Earth, A Husband on Salary, A Colorado Heiress, The Diamond Mystery, and A Jolly Night. Excellent specialties by Little Queen Mab, Fannie Granger, Edna Murilla, and the Wilsons.——GEM THEATRE (Kimball and Co., managers): Vaudeville continues to good business.

BROCKTON.—CITY THEATRE (W. R. Cross, manager): Andrew Mack in The Last of the Rohans 7; fine performance; crowded house. Because She Loved Him So 8. Sawtelle's Dramatic co. opened for a week in The Victorian Cross to a large and pleased audience 11. The Span of Life 19. A Hot Old Time 21. Bennett and Moulton co. 25-Jan 6.——OPERA HOUSE (L. W. Sanderson, manager): Bryant and Watson's American Beauties had the largest house of the season 11; good entertainment. Utopians 18-20. Butterfly Burlesquers 25-27.

WALTHAM.—PARK THEATRE (W. H. Hill, manager): Phelan Stock co. in Forgiven, As in a Looking Glass, Held by the Enemy, Captain Swift, A Southern Romance, A Slave of the Czar, Lady Audley's Secret, The Strange Voyages of Captain Bennett, and Monte Cristo week 4; crowded houses; excellent co. The American Girl 11; small but appreciative audience. Rice's Comedians 18-23. The Corner Grocery 25. Culhane, Chace and Weston's Minstrels 27, 28.

FITCHBURG.—CUMINGS' THEATRE (George E. Sanderson, manager): Hi Henry's Minstrels 18; George W. Wilson co. 25-30.——WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): Empire Stock co. 4-9; fair business. Between the Acts, Fallen Among Thieves, The Great Monopoly, Beyond the Rockies, and Heart of the Klondike were given last part of week. U. T. C. 19. Corse Payton Southern Stock co. 25-30.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Corse Payton's Stock co. closed a successful week's engagement 2. A full house saw Vogel and Deming present the best minstrel show that has traversed the pike for many moons 6. The Span of Life 11 did good business. At the White Horse Tavern 15, Corse Payton's Southern Stock co. 18-23. The Sunshine of Paradise Alley 25.

LAWRENCE.—OPERA HOUSE (Alexander L. Grant, manager): Bennett and Moulton Comedy co. closed a profitable week 9. The Sleeping City to fair business 11. At the White Horse Tavern 13, 'Way Down East 14-16. Vogel and Deming's Minstrels 18. Stetson's U. T. C. 20.——DEWEY THEATRE (Richard Rider, manager): Bohemian Burlesquers 14-16.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, manager): Wilbur-Kirwan Opera co., in the usual repertoire, did a good business 11-16.——LOTH ROP'S OPERA HOUSE (Shea and Wilton, managers): Richards and Canfield amused crowded houses 11-16 with a delightful performance of A Temperance Town. How Hopper was Side-Tracked 18-23.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): King Dramatic co. ended their engagement 9; business was not up to the average, although they offered an attractive list of plays. At the White Horse Tavern 12. Because She Loved Him So 14. Culhane, Chace and Weston's Minstrels 15, 16. Elroy Stock co. 18-23. The Span of Life 25, 26.

TAUNTON.—THEATRE (Gilbert Padelford, manager): Because She Loved Him So 9. Phelan Stock co. 11-16, presenting Forgiven, As in a Looking Glass, Held by the Enemy, Captain Swift, A Southern Romance, Monte Cristo, A Slave of the Czar, Lady Audley's Secret, and The Wrong Captain Wright; big business; satisfaction given.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): The Victoria Burlesquers 9 satisfied a good house. Muldoon's Picnic 14, 15; fair business. Joseph Murphy 19. Rives' Comedians 25-30. Faust Jan. 2.——BURBANK CASINO (George A. Burbank, manager): A Trip to Coney Island 15, 16.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The American Girl 12 gave satisfaction to good business. Culhane, Chace and Weston's Minstrels 20. Graham's Southern Specialty co. 25. 'Way Down East Jan 10.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Vogel and Deming's Minstrels 7; pleasing performance; S. R. O. Stetson's U. T. C. 12; satisfactory performance; large house. Ulie Akerstrom 22, 23.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Jessie Harcourt co. 4-9 gave satisfaction to good business. Vogel and Deming's Minstrels 21. Middaugh's U. T. C. 25.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Devil's Auction 11; excellent performance, S. R. O. The Real Widow Brown 15.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Hi Henry's Minstrels 15. Stetson's U. T. C. 18.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): The Span of Life 20.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Otis Skinner is always welcome, but more so in romantic roles than in society drama. With fair support he played The Liars 6 before a fair sized audience. Harry Glazier, who is favorably remembered as the best actor in the Cummings Stock co., made a clever D'Artagnan in The Three Musketeers 9. The play was beautifully mounted and pleased a large audience. Hunting for Hawkins 13.——GRAND (O. Stair, manager): Midnight in Chinatown 7-9 did a good business; good scenery, hairbreadth escapes and foiled villains were elements that pleased. Over the Fence is a farce-comedy of merit and did a large business 10-13. Rice and Cohen are the features of the attraction, but they do not hide many other capable people. Two Little Vagrants 14-16.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Harry Glazier in The Three Musketeers came 7; large house; satisfaction given. A Child of the South 9 had a good house. During the first act F. Dial, manager of the Tuxedo Ladies' Orchestra, a part of the co., attached the receipts for alleged back salary due. The co. refused to go on with the play, and Manager Hardy refunded the money to the audience. This incident caused a split. Manager Brady taking the co. to Elkhart, Ind., while the orchestra remained here. A benefit was given to them 13 to crowded house. Faust 20.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Vance Comedy co. in The Limited Mail, Patent Applied For, The Queen of the Circus, and The Hidden Hand 7-9; crowded houses; general satisfaction. Hunting for Hawkins 14. Benedict's Vaudeville Stars 15, 16. The Evil Eye 20.——GRAND OPERA HOUSE (Lee Gettor, manager): Rucker's co. 11-16.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): A Child of the South, and Tuxedo Ladies' Band 1; fair business; performance fair. International Operatic co. 9 to small house. Katie Putnam in A Texas Steer 11; good business; performance good. Harrison J. Wolfe 13. Vaudeville Stars 14. Hunting for Hawkins 16.

MONROE.—ARMORY OPERA HOUSE (W. G. Guttman, manager): Remember the Maine 1; good performance; crowded house. Harrison J. Wolfe in The Corsican Brothers 11; excellent performance; S. R. O. American Stars 13.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): International Operatic co. 6; small house; good co. Otis Skinner in The Liars 7; fair business. A Texas Steer 9; pleased audience. Because She Loved Him So 11.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft, managers): Lillian Washburn's Indian Maidens 9 satisfied good business. The Three Musketeers 11; first class entertainment; good audience. The Limited Mail 12.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): A Texas Steer 8; fair business; general satisfaction. Because She Loved Him So 9. Hunting for Hawkins 12; fair and pleased audience. The Musketeers 14. The Limited Mail 18.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Remember the Maine 8 pleased a fair house. Harrison J. Wolfe 25. Brown's in Town 27. David Crockett Jan. 1. A Contented Woman 4.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): The Three Musketeers 12; fair business, giving satisfaction. Seth Haskins 18, 19. American Vaudeville co. 21. Stuart Robson 26.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): A Texas Steer 7; fair house; capable co. Because She Loved Him So 8. Hunting for Hawkins 11. The Musketeers 13. Vance Comedy co. 14-16.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): A Child of the South gave satisfaction 6. A Texas Steer 14. The Virginia Spy 19. Harrison J. Wolfe 28.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Henrickson, manager): Charity Martin recital 6; packed house; audience pleased. Houghton was formerly Miss Martin's home.

OWOSSO.—SALISBURY'S OPERA HOUSE (C. E. Salisbury, manager): Uncle Seth Haskins 12 pleased a small house. Vance Comedy co. in The Limited Mail 13. Marks Brothers' co. 18-22.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE: Marks Brothers' co. opened for two weeks 4 to small house; attendance increasing each night.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Remember the Maine 9; fair house. A Texas Steer 12. Over the Fence 16.

CALUMET.—ITALIAN OPERA HOUSE (John O. Cuddihy, manager): Charity Martin recital 7; fair house, audience fairly pleased.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Hunting for Hawkins 18. Harrison J. Wolfe 29. Brown's in Town Jan. 5.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): A Texas Steer 6 pleased a fair sized house. Because She Loved Him So 8. Harrison J. Wolfe 15.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): Harrison J. Wolfe 23. Mahoney's Wedding 28.

MINNESOTA.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): The Girl from Chili 4; good co., clever comedy; good business. Passion Play Pictures 12. The Signal of Liberty 14.——WASECA OPERA HOUSE (A. D. Goodman, manager): Dark.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager): Frank E. Long, co. to S. R. O. 4-9. Repertoire: In Louisiana, The Sunny South, Mr. Jones of Boston, and The Galley Slave. Nana Sullivan, an Austin girl, deserves special mention.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, manager): William Owen Nov. 30, 1 pleased S. R. O. in David Garrick and Richelieu. The Signal of Liberty 12 canceled. Boston Ladies' Symphony Orchestra 16. William Owen (return date) 28.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Bijou Comedy co. 7-9; fair houses and entertainments. Neill Stock co. 12. Hands Across the Sea 15.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): The Signal of Liberty 8 failed to appear. The Woodward Stock co. 18-23. Walker Whiteside 26.

LUVERNE.—OPERA HOUSE (Langharn and Campbell, managers): Jacob L. Hjort, musical, 8; small house; fair entertainment. Werntz Brothers 18.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Bosco, magician 7-9; good business.

MISSISSIPPI.

COLUMBUS.—O'NEILL THEATRE (Gardner and Selig, managers): Andrews Opera co. 14, 15.——ITEM: Mahon Brothers, lessees and managers of the Columbus Theatre, have transferred their contracts and withdrawn from the management. The house has been renamed the O'Neill Theatre.

GREENVILLE.—LAKE'S OPERA HOUSE (H. E. March, manager): Shore Acres 6; large audience. Charles Craig won lavish praise for his artistic work as Nat. Berry. The White Slave 11. My Friend from India 15.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Field, manager): A Jay from Jaysville to small house 5. The Air Ship 8 pleased a good house. My Friend from India 13.

M'COMB CITY.—NEW OPERA HOUSE (C. W. Crabb, manager): Uncle Josh Spruceby 11; full house; performance good. Andrews Opera co. 20.

YAZOO CITY.—CITIZENS' OPERA HOUSE (John Lear, manager): Wiedemann's Comedians 11-17. Louise Brehnny Concert co. 29.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Modjeska, assisted by John E. Kellerd and a fine co., in Macbeth 5 to large house; performance first-class. Al. G. Field's Minstrels 6 to good business. The Telephone Girl 7 to packed house. Will H. Sloan as the German comedian was excellent. Carrie Merrilles in the title-role received many encores, and the rest of the co. was good. A Trip to Chinatown, headed by Harry Gilfoil 8 to good business; performance good. The Christian 11; packed house; performance excellent.——LYCEUM THEATRE (C. U. Philley, manager): Aunt Jerusha 3, 4; fair business. Hans Hanson 9; good business. St. George Hussey 10, 11.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Wang 5; packed house; co. fair. The Spider and the Fly 6, 7; moderate business; co. ordinary. The Nominee 8; small audience; co. poor. Scott's Minstrels 9 filled the house and gave a good performance. Hotel Topsy Turvy 10; packed house; pleased audience. Aunt Jerusha 11; small audience; did not please. Lewis Morrison 13. Martin's U. T. C. 18, 19.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): The White Slave 5; good house; performance creditable. Two Married Men 6; crowded house; fair performance. Walter Walker in The Nominee 7; average attendance; fair performance. The Spider and the Fly 8; good performance; large house. Scott's Minstrels 11; first-class performance; good house. Lewis Morrison 12.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): Martin's U. T. C. Nov. 28; good house. Aunt Jerusha 6; poor business. Koontz and Delamater's Comedians, a local organization, 8, 9; big house; good performances. A Turkish Bath 12. The Two Johns 14. Side Tracked 18. Della Rocca co. 23. Maloney's Wedding 27.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Stettmund, manager): Ben Hendricks in A Yeoman Gentleman 2; fair house; excellent performance. The Spider and the Fly 4; good co.; fair house. Aunt Jerusha 8; fair house and performance. Vanity Fair 14. Sweeney and Alvido's Minstrels 21. Della Rocca co. 28.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Morrison's Faust 6; splendid business; pleasing performance. Two Married Men 12. Vanity Fair 15. Hans Hanson 25.

MEXICO.—FERRIS' GRAND (Hatton and Clendenin, managers): Chase-Lister Theatre co. opened for a week 11, presenting My Kentucky Home to appreciative audience. Two Married Men 20. Moreton Baker in Faust 29. Martin's U. T. C. 30.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Hans Hanson 6; fair business; audience pleased. Two Married Men 15. Ben S. Mears 28.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): McSweeney and Alvido's Minstrels 15. Della Rocco co. 18 canceled by local management. Two Married Men 20.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Two Married Men failed to appear 8. Sweeney and Alvido's Minstrels 18. Al. W. Martin's U. T. C. 27.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Morrison's Faust 7; good business; performance fair. Fred Emerson Brooks Jan. 10.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Vanity Fair 9; good house; performance first class. Two Married Men 18. Martin's U. T. C. 28.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): Columbia Stock co. 11-16 opened in A Man of the People.

COLUMBIA.—HADEN OPERA HOUSE (B. E. Hatton, manager): Chase-Lister Theatre co. gave pleasing performances 4-9 to large business.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Vanity Fair 8; fair business. A Day and a Night 11. A Guilty Mother 13.

WEBB CITY.—OPERA HOUSE (W. S. Montgomery, manager): Thatcher-Wood co. 4-9 to better business than they deserved.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (J. V. Porter, manager): Si Perkins 9; large house; performance good.

LOUISIANA.—PARKS OPERA HOUSE (E. A. Parks, manager): Stetson's U. T. C. 22.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Human Hearts to excellent business 3-6; strong co. Hits were scored by A. W. Ellis and Edna B. Nankeville. A musical benefit was given to Mrs. E. M. Hill 8; house crowded; Viola Thomas merits special mention for her violin selections. Remember the Maine 10-12. Beach and Bowers' Minstrels 17-19. At Gay Coney Island 21-25. Why Smith Left Home 24-26. Neill Stock co. 28-31.——UNION FAMILY THEATRE (Dick P. Sutton, manager): Woodward Stock co. continues to draw big houses, presenting Incog 2-9. The Gay Mr. Bender 10-16, and Over Land and Sea 17-23.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): Remember the Maine gave a pleasing performance 8. At Gay Coney Island 11. Neill Stock co. 18. Beach and Bowers' Minstrels 22. Sowing the Wind Jan. 4. London Life 8.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Mlle. Fifi 4; poor house; performance fair. Beach and Bowers' Minstrels 20. Neill Stock co. 22. Why Smith Left Home 29.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Remember the Maine 9; good house; pleased audience. At Gay Coney Island 12. Beach and Bowers' Minstrels 14. Who Is Who 16.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Beach and Bowers' Minstrels 13. Remember the Maine 16.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): Boston Ladies' Symphony Orchestra 5; jammed house; well received. The Christian 7; biggest house of the season. Effie Ellsler, J. H. Colville and whole co. entitled to much praise. Hotel Topsy Turvy 8 with Eddie Foy, Josie De Witt, Amelia Glover; moderate house; rattling play. The Telephone Girl 9; best of its genre ever seen here; good people, correct costuming, spirited action. A Yeoman Gentleman 11; fair house; performance satisfactory. Walker Whiteside in Hamlet 13. The Nominee 21. A Trip to Chinatown 27. Lewis Morrison 28. A Colonial Girl Jan. 1. Jefferson Comedy co. 2. Because She Loved Him So 5.——THE FUNKE (Crawford and Zehrung, managers): Side Tracked 11; crowded house. Dobbins Brothers' U. T. C. 12, 13. Seth Haskins 15, 16. Burner Theatre co. 18-23. The Girl from Chili 25-27. A Romance of Coon Hollow 29-30. A Bunch of Keys Jan. 1-3.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): Al. G. Field's Minstrels 5; good house and performance. The Telephone Girl 8; fair business considering weather; failed to please. A Yeoman Gentleman 9; poor business; good performance. Walker Whiteside 12. Vanity Fair 16. The Nominee 18.

NORFOLK.—MARQUARDT'S HALL (A. G. Durland, manager): Joshua Simpkins 5; good house and attraction. Triss 6; fair house; performance poor.——ITEM: Pringle's A White Elephant co. will rest from 16 to Jan. 1, when they will open the new theatre at Logan, Iowa. Co. will remain here, Mr. and Mrs. Pringle going to Logan, Utah.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Della Pringle co. 4-9; fair business and performances. Plays presented: The Midnight Express, The Police Inspector, Faust, The Irish 400, Camille, and The Struggle of Life. A Breezy Time 15. Clara Thropp 18. A Breach of Promise 21. Bittner Theatre co. 25-30.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Walker Whiteside, supported by an excellent co., presented The Red Cockade 11 to a large and enthusiastic audience. The Nominee 19. A Romance of Coon Hollow 25. The Telephone Girl 28.——AUDITORIUM (G. L. Platt, manager): Dark.

FREMONT.—LOUIS THEATRE (M. M. Irwin, manager): Side Tracked was acceptably presented to fair patronage 9. Robert Sherman opened for a week 11 in My Friend from Arkansas.——ITEM: The new drop curtain by William Grabach was swung 9 and elicited much praise.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Jule Walters in Side Tracked 4; good house; excellent performance. A Breach of Promise 19.

HASTINGS.—KERR OPERA HOUSE (W. Schellack, manager): Boston Symphony Concert co. 4; crowded house; audience pleased.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): A Romance of Coon Hollow 26.

YORK.—AUDITORIUM (Huffman and Sons, managers): Dark.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): A Trip to Chinatown Jan. 3.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Katherine Rober co. opened 11 for a week to S. R. O. Repertoire: Madame Sans Gene, Shall We Forgive Her, A Nutmeg Match, Romeo and Juliet, Killarney, The Great Clemenceau Case, and The Devil's Mine. U. T. C. 25.——PARK THEATRE (Ormsby A. Court, manager): Elroy's Stock co. finished week's engagement 9 to big business. A Grip of Steel 11-13 opened to good business. On Land and Sea 14-16.

CONCORD.—WHITE'S OPERA HOUSE (R. C. White, manager): Shea-McAuliffe co. opened 11 to 1,250 people, giving The Man-o'-War's Man in good style. Plays to follow are Southern Chimes, Niobe, The Lights o' London, Under Sealed Orders, The Snares of New York, Rip Van Winkle, and Escaped from Sing Sing.——ITEM: Lawrence Gratton, of this city, leading man of the Shea-McAuliffe co., was presented with a gold-headed cane and K. of P. pin by Concord friends 11.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): On Land and Sea 11; poor performance; small house. La Belle Russe 12; fine performance; fair house. Dewey's Reception 16. The Sidewalks of New York 22. Stetson's U. T. C. 27. The Irish Alderman Jan. 4.——FOLSOM OPERA HOUSE (W. R. Lowe, manager): Mabel Florence 7 failed to appear.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): The American Girl 7 drew a small house; performance excellent. The Jessie Harcourt co. opened for a week 11 to capacity. Bills for the week: The Captain's Mate, Love and Law, Myrtle Ferns, The Gold King, O'Day the Alderman, Fair Play, and The Pay Train.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Shea-McAuliffe Stock co. finished a week of good business 9. The Mikado (local) 14, 15. Phelan Stock co. 18-23 in Forgiven, As in a Looking-Glass, Held by the Enemy, Captain Swift, A Southern Romance, Monte Cristo, and Lady Audley's Secret.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Harper's Minstrels 8; attendance light; entertainment fair. Howe's Moving Pictures 25. A Hot Old Time Jan. 5.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Carl A. Haswin presented A Lion's Heart to crowded house 6; performance exceptionally good. Robinson Opera co. 18-23.

NEW JERSEY.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): Elroy Stock co. 11-16 in The Land of the Midnight Sun, Northern Lights, Friends, A Spring Chicken, The Secret Enemy, and The Cotton Spinner; good business; co. capable. Diamond Brothers' Minstrels 18-20. Amy Lee 21-23.——OPERA HOUSE (John J. Goetchius, manager): Bennett-Moulton co. 11-16 in Darkest Russia, The Prisoner of Algiers, A Daughter of the South, The Three Imperial Guardsmen, A Girl of the Mines, Dad's Girl, The Pearl of Savoy, and Man Against Man; good houses; co. pleasing. Eight Bells 18-20. The Heart of Chicago 21-23.

TRENTON.—TAYLOR'S OPERA HOUSE (A. H. Simonds, manager): Daughters of the Poor 7; light business; the performance not satisfactory. Two fine audiences witnessed What Happened to Jones 8; the performance excellent. The Heart of Chicago 13; fair business. Bon Ton Stock co. 18-23. The Highwayman 25. At Piney Ridge 27. Uncle Josh Spruceby 27-28. Bennett and Moulton Stock co. Jan. 1-6.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Have You Seen Smith played to crowded houses 10-13; co. excellent. On the Suwanee River to good business 14-16; co. fair. The Heart of Chicago 17-20. The Golden Chrysanthemum 21-23. Cumberland '61 24-27.

PLAINFIELD.—STILLMAN MUSIC HALL (Maze Edwards, manager): Peck's Bad Boy 9; good business; pleased audience. On the Suwanee River 12; top-heavy house; good co. Who Owns the Baby 16. Burrill Comedy co. 25-30.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Peck's Bad Boy 7; good business; good performance. The Heart of Chicago 12; large and pleased audience. Pinafore (local), 15.

LAKEWOOD.—ACADEMY OF MUSIC (J. P. Dickinson, manager): Mildred and Rouclere 8; fair business; audience not pleased. Dr. Jekyll and Mr. Hyde 19.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Kidnapped in New York 16. New York University Glee, Banjo and Mandolin Clubs 18.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Amy Lee in A Determined Woman 7-9; fair business.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Max Unger and co. 16.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Paul Gilmore 13. The Spider and the Fly 22.

ALBUQUERQUE.—NEW ALBUQUERQUE THEATRE (C. F. Riggs, manager): Dark.——ORCHESTRION HALL (C. F. Riggs, manager): Dark.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): The Aubrey Stock co. had satisfactory business 6, 7. Repertoire: The Land of the Living, The Fire Patrol, and The Ring of Iron. The Heart of Maryland 8; good house. The Sorrows of Satan 11; good house; satisfaction given. Chauncey Olcott in A Romance of Athlone 12. Hearts of Oak 14. A Young Wife 15. Macauley-Patton co. 18-23.——GLOBE THEATRE (E. L. Johnson, manager): City Sports 7-9; large business; excellent attraction.——ITEMS: Charles Abbott, formerly of the Elroy Stock co., has been made musical director of the Globe.—Ed Crissie, amusement director at Eldridge Park, has joined 'Way Down East (No. 2).—At a banquet given 5, Frank Weeks, Master of Union Lodge, F. and A. M., was presented with a magnificent gold medal studded with diamonds. Mr. Weeks has charge of the main entrance of the Lyceum, and his friends among the theatrical profession are legion.—The young ladies of the Phi Mu Society of Elmira College will offer Lillian Bell 15.—Mrs. E. L. Johnson, wife of Manager Johnson, is acting as treasurer of the Globe.—Robert Molineaux has severed his connection with the Williams Stock co. and returned to his home in this city. W. Charles Smith, local manager of the Lyceum, is mentioned as a candidate for Mayor of Bohemia at the next municipal election.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Vladimir De Pachmann appeared before a critical audience 11. At Piney Ridge 12, 13; large and delighted houses. The play deserved the liberal patronage it received. David Higgins headed the cast, and he was ably assisted by Georgia Waldron, who in the role of Cindy created a very favorable impression. The Village Postmaster 14-16, with Archie Boyd in the lead, was presented before large houses, and gave satisfaction. A Man of Mystery 18-20.——LYCEUM THEATRE (A. E. Wolff, manager): The Great Ruby 11, 12; fair houses. Mlle. Fifi 13; remunerative audience. Primrose and Dockstader's Minstrels 14; fine house.——EMPIRE THEATRE (Henry C. Jacobs, manager): Fabio Romani to satisfactory business 14-16. J. E. Toole co. 18-23.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): Mlle. Fifi 11; crowded house pleased. Make Way for the Ladies 12. Man's Enemy 15, 16. In Paradise 18, 19.——JACOBS' LYCEUM (H. R. Jacobs, manager): A Young Wife 7-9; large audiences; co. strong. Cole and Johnson 11-13 in A Trip to Coontown; the best performance of the kind that has played here. Specialties by Cole and Johnson, the Coontown Sextette, Carter and Bluford, Alice Acrose, Freeman Sisters, Sam Lucas, Sam Cousins, Lloyd Gibbs, and Edna Alexander. Wicked London 14-16.——ITEM: William Stetson Corliss, comedian, William F. Sullivan, drummer, and James Martin, stage manager, all of Albany, are connected with the Frank Daniels Opera co.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Stuart Robson in Oliver Goldsmith 7 pleased good sized house. Mlle. Fifi to good business 12; satisfactory performance. The Great Ruby 13, 14. Primrose and Dockstader's Minstrels 15.——BASTABLE THEATRE (Sam S. Shubert, manager): When London Sleeps drew well and pleased 7-9. The Village Postmaster was presented by a fair co. to large audiences 11-13. At Piney Ridge 14-16. Man's Enemy 18-20. A Man of Mystery 21-23.——DUNFEE THEATRE (A. A. Graff, lessee): Tammany Tigers pleased good houses 11-16.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): The Rays in A Hot Old Time to big business 8; audience pleased. Corse Payton Southern Stock co. 11-16 opened in A Parisian Princess to S. R. O.; audience satisfied. Other plays: A Yankee in Cuba, The Galley Slave, A Gigantic Liar, My Kentucky Home, East Lynne, A Life for a Life, Is Marriage a Failure, and The Octoroon.——ITEM: Charles Ascott, of Ascott and Eddie, fell while doing his specialty here and severely strained his ankle, necessitating a cancellation of his engagements for a few weeks.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): A Young Wife 11; good and pleased audience. The Lobster 14. Gus Brothers' Minstrels 16. La Belle Russe 20. Ten Nights in a Barroom 25. A Man of Mystery 26. Morrison's Faust 29 postponed.——BROADWAY THEATRE (George L. Corliss, manager): Dark.——ITEM: Since the completion of electric railway line between Ballston Spa and Saratoga, there has been noticeable increase in the size of the audiences at our theatres.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): The Heart of Maryland 5, auspices I. O. O. F., delighted over 1,500 people. Blue Jeans 7 satisfied medium house. Toll Gate Inn 11 pleased light audience. Morrison's Faust 15. Devil's Auction 21. The Purple Lady 25. Hearts of Oak 27. The Three Musketeers Jan. 1. His Excellency the Governor 5.——FITZHUGH HALL: Jeffries-Sharkey fight pictures 8, 9; good houses.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles A. Bird, manager): Macauley-Patton co. 4-9 gave satisfaction to average business. Plays last half of week: A Wasted Life, In Mizzoura, Mr. Hurleigh's Adventures, and East

scored hits. Diamond Brothers' Minstrels 16. Chauncey Olcott 20, 21. Sawtelle Dramatic co. 25-30.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Vary, managers): Recherche Stock co., of Buffalo, creditably presented A Night at the Play 5. J. E. Toole 15. E. H. Frye 16. Remember the Maine 26. A Breezy Time Jan. 2.

HUDSON.—OPERA HOUSE: Muldoon's Picnic 8 amused a good audience. Under the Dome 12 pleased a fair house. Muldoon's Picnic 16. Hudson Players in Dandy Dick (local) 19, 20. Guy Brothers' Minstrels 21. The Sunshine of Paradise Alley 27.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): J. E. Toole 11-13, presenting Killarney and the Rhine, Othello, and The Gypsy German; good business; co. gave satisfaction. Toll Gate Inn 14. Blue Jeans 21.

AUBURN.—BURTIS' OPERA HOUSE (E. S. Newton, manager): Auburn City Minstrels (local) crowded the house 7. Hearts of the Blue Ridge to fair business 12. Hearts of Oak 20. Francis Wilson 21. Blue Jeans 23.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Blue Jeans 8; satisfactory performance; fair business. Toll Gate Inn (return engagement) 12; best performance of season; business fair.

ALBION.—GRAND OPERA HOUSE (Rider and Hutchinson, managers): Ten Nights in a Barroom 13 canceled. Remember the Maine 27. A Breezy Time Jan. 4.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): The Mikado (local) 7-9; big business. Chauncey Olcott 11 in A Romance of Athlone. Remember the Maine 30.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Next Door 9; crowded houses; meritorious performances. A Wise Woman 14. The Wheel of Fortune Jan. 6.

MIDDLETOWN.—CASINO THEATRE (Odell S. Hathway, manager): Henshaw and Ten Broeck in Dodge's Trip to New York Nov. 30; fair houses; satisfaction given. Hearts of Oak 8; big house; good co.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Black Crook 12 failed to appear. Thalian Club 13 pleased a full house. Morrison's Faust 27. Sun's Minstrels Jan. 2.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Primrose and Dockstader's Minstrels to largest house of season 13; receipts, $485. Blue Jeans 20.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): The Heart of Maryland pleased a full house 9. The Sorrows of Satan to fair house 12; performance excellent.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Robin Hood, Jr., 9; topheavy house; performance failed to please. Jeffries-Sharkey fight pictures 12. White Crook co. 13 canceled.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): Wills Brothers in In Atlantic City Nov. 25 pleased a crowded house. Lincoln's Ten Nights in a Barroom 19.

FREDONIA.—GRAND OPERA HOUSE (Potter and Cook, managers): Otis Skinner 18. What Happened to Jones Jan. 9. The Three Musketeers 16.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): A small audience saw In Paradise 12. Fanny Rice in A Wonderful Woman 21.

RONDOUT.—LISCOMB'S OPERA HOUSE (George G. Liscomb, manager): Under the Dome 13; creditable performance; good business.

LOCKPORT.—HODGE OPERA HOUSE (W. B. Leech, manager): Primrose and Dockstader's Minstrels 12; S. R. O.; satisfaction given. Blue Jeans 18.

ONEONTA.—NEW THEATRE (George B. Baird, manager): Russell Conwell 14. The Sorrows of Satan 15. Hearts of Oak 18. Morrison's Faust 28.

ROME.—WASHINGTON STREET OPERA HOUSE (E. J. Gatley, manager): In Paradise 13; satisfactory performance; poor house.

PLATTSBURG.—THEATRE (M. H. Farrell, manager): The Lobster to good sized audience 17. Devil's Auction 18.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): Dark.——EMPIRE THEATRE (W. F. Bissell, manager): Wicked London 13.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Thatcher's Minstrels pleased a fair house 12. Faust 14. Devil's Auction 19.

MEDINA.—RENT'S OPERA HOUSE (Cooper and Hood, managers): Fabio Romani 12; fair house; co. and play first-class. Edward Frye 15.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): The World Against Her 14.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Dark.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): La Belle Russe 24.

NORTH CAROLINA.

FAYETTEVILLE.—F. I. L. I. OPERA HOUSE (J. G. Hollingsworth, manager): Herald Square Opera co. 11, 12, presenting The Chimes of Normandy and Said Pasha; fair business; co. satisfactory, and but for bad weather would have done big business.——ITEMS: May Glover, of the Herald Square Opera co., has recovered from the painful effects of an accident sustained by a fall on the stage at Johnson City, Tenn., Thanksgiving Day.—After the performance 12 May Glover, Etta Stetson, Evangeline Collins, Helen F. Powers, Lou Hunniston, Frank Klutzing Harry Bates, John Strange, and Harry Nelson were entertained by Manager Hollingsworth and Mr. Mathews.

CHARLOTTE.—OPERA HOUSE (Nat. Gray, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 9; good business and performance. Rosne Yaki co. 14, 15. Phil and Nettie Peters co. 18-23.

ELIZABETH CITY. LOWRY'S ACADEMY OF MUSIC (Louis Selig, manager): Lovett's Virginia Cake Walkers 12; large and pleased audience. Town Topics 28.

NEW BERN.—MASONIC OPERA HOUSE (J. C. Green, manager): San Francisco Minstrels 16.

WINSTON. OPERA HOUSE (J. C. Bessant, manager): Dark.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Dark.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): At Gay Coney Island to fair house 4. Neill Stock co. in A Bachelor's Romance 13. St. George Hussey 25. Sowing the Wind 27. Why Smith Left Home Jan. 1. London Life 4. Eugenie Blair 8. Brown's in Town 16.

GRAND FORKS. METROPOLITAN THEATRE (C. P. Walker, manager): Neill Stock co. in A Bachelor's Romance 11. Hands Across the Sea 14. St. George Hussey 22. Too Much Johnson 27. A Soldier of the Empire 27 canceled.

GRAFTON. GRAND OPERA HOUSE (W. W. Robertson, manager): Bijou Comedy co. 4-6 in Inshavogue; Uncle Josh Whitcomb, and The Danites to light business.

JAMESTOWN. OPERA HOUSE (W. Secombe, manager): At Gay Coney Island 6, good house, pleasing performance.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Roda, general manager; G. C. Miller, business manager): Hunting for Hawkins to light attendance 6. While Ed. Girard and Ed. Garvie and a capable co. were in strong evidence, the farce-comedy cannot be credited as a great mirth provoker. What Happened to Jones to light business 9; fair co. Al. Field's Minstrels 25.——PARK THEATRE (Harry E. Feicht, manager): Dainty Duchess co. 7-9; S. R. O.; performance pleasing. Swor and De Vor, Cherise Sisters, the Mimic Four, and Howard and Emerson were favorites. A Milk White Flag 18-20. On the Stroke of Twelve 21-23. The Katzenjammer Kids 25-27. The King of the Opium Ring 28-30. Two Little Vagrants Jan. 1-3.——MEMORIAL THEATRE (Soldiers' Home): Robert B. Mantell in The Dagger and the Cross to capacity 5. The star and his able support, as well as the play, were well received.——ITEM: Memorial Hall has a number of first-class attractions booked for the rest of the season, the aim of the management being to have at least one performance every week, to which the inmates of the home are additted free.
J. W. WEIDNER.

TOLEDO. VALENTINE THEATRE (L. M. Boda, manager; Otto Kilves, business manager): Hunting for Hawkins was booked for three performances 8, 9, but was canceled after the first one by the house management, who considered the performance as being below the standard. The Rounders were greeted by full house 11, which thoroughly enjoyed the burlesque. The piano playing of Ip. 6. Don was a feature. Maude Adams 25. Field's Minstrels 27. The Turtle 28. A Runaway Girl Jan. 1.——LYCEUM THEATRE (Frank Burt, manager): American All Star Vaudeville co. to fair houses 7-9. The co. includes some clever artists, among whom were Apollo, Aimee, and the Carmen Sisters. Two Little Vagrants opened to packed houses 10-13. A Young Wife 21-23. Over the Fence 24-27. Peck's Bad Boy 28-30. A Contented Woman 31 Jan. 3.——BURT'S THEATRE (Frank Burt, manager): The Woman in Black to good business 7-9. Nellie Gilbney assumes the leading role. The Blondells in The Katzenjammer Kids pleased large houses 10-13. Lost in New York 21-23. A Wise Guy 24-27. Chattanooga 28-30. The Limited Mail 31-Jan. 3.
C. M. ELDSON.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Cook Brothers' Ten Nights in a Barroom 7; good house; audience pleased. Martin Bowers, who has just joined the co., made a hit as Sample Switchen. Hal Reid in The Night Before Christmas 14.——ITEM: Ed. Leon is home for a few days.
W. H. McGOWN.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): Robert B. Mantell was greeted by a packed house in The Dagger and the Cross 7; the co. gave entire satisfaction. Hal Reid in The Night Before Christmas appeared 9; large and appreciative audience. The Woman in Black was presented by the Gibney-Hoeffler co. 11, pleasing good business. City Sports to packed houses 12, 13; performance satisfactory. The King of the Opium Ring 18. Lorraine Hollis co. 25-27.——GRAND OPERA HOUSE (E. B. Foltz, manager): Hunting for Hawkins by a clever co. 7; good business. Other People's Money 18. Jeffries-Sharkey Fight Pictures 20. A Milk White Flag 21.

MARIETTA. AUDITORIUM (L. M. Luchs, manager): Don't Tell My Wife 8; small audience; inferior attraction. Robert B. Mantell 13. The Sporting Duchess 21. J. K. Emmet and Lottie Gilson 25. Herrmann the Great 29. (M. G. Seipil, manager): The Turtle 9; small audience; poor performance. Town Topics 14; small audience; good attraction. Bert Coote 14. Two Married Men 15. A Merry Chase Jan. 1. Willard Newell co. 4-6. (Lyceum Course): Thalian Dramatic co. 19.

AKRON.—GRAND OPERA HOUSE (W. F. Stickle, manager): Belle Archer in A Contented Woman 9; full house; audience pleased. Chester De Vonde co. 11-16 in The Ten Ton Door, The Ranch Hero, Dr. Jekyll and Mr. Hyde, Crimes of New York, and Shadows of the Scaffold; co. very fair; well filled houses. Delamater Comedy co. 18-20. The Heart of Maryland 21.——ITEM: Hazel Steiner, of Akron, is a pupil at the Stanhope-Wheatcroft Dramatic School, New York.

ASHTABULA.—AUDITORIUM (M. H. Haskell, manager): Paul Kauvar 12; good house; fine performance. Courted into Court 21. The Dazzler 26. The Missouri Girl Jan. 4.——SMITH'S OPERA HOUSE (James L. Smith, manager): O'Hooligan's Masquerade 6; poor business; failed to give satisfaction. The Prodigal Father 8, 9; small business; good performance. The Katzenjammer Kids 15, 16. A Gay Farmer 26.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Harrison J. Wolfe in The Corsican Brothers pleased a poor house with an excellent performance 6. The Evil Eye 8 to S. R. O.; audience delighted. America's Greatest Vaudeville Stars 11; fair house; audience pleased. Herrmann the Great 14. Other People's Money 15. Elks' Minstrels 18, 19.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): Willard Newell co. closed 4-9 to fair business, presenting The Operator, The Corsican Brothers, The Three Musketeers, The Middleman, Cousin Against Cousin, The Silver Lining, The Clemencean Case, and Cyrano de Bergerac. U. T. C. 16. The Heart of Maryland 22.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Little Irene Myers co. closed a successful engagement 9 to good business; general satisfaction. In Little Lord Fauntleroy Miss Myers made a decided hit. A Rag Time Reception 16. Next Door 19. Ohio State Band 21. Big Sensation 23. The Dazzler 28. The Missouri Girl Jan. 3.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Raetz, manager): Under the Red Robe 2. The Little Minister 9. Willard Newell 11-16 in The Silver Lining, The Clemencean Case, A Fighting Parson, The Operator, The Corsican Brothers, The Middleman, and Cyrano de Bergerac. Hal Reid 19 in The Night Before Christmas, canceled.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): A good sized audience saw Hal Reid in his new and delightful production, The Night Before Christmas 7. Other People's Money 19.——ITEM: Hal Reid appeared at his old home Cedarville 8, and was greeted by a packed house and received a fine welcome.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): A Boy Wanted 8; poor performance and house. A Jolly Lot 16. Bert Coote 20. Dershon Opera co. 25-27.——PEOPLE'S THEATRE (Boyer and Venable, managers): A Rag Time Reception 7; good house and performance. Howard and Dorset co. 11-16. A Woman in the Case 21.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Town Topics 7; fair house; performance satisfactory. Bert Coote in A Battle Scarred Hero 9; fair business; performance one of the best of the season. Daniel R. Ryan co. opened for a week 11 to good business.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Prize fight pictures 4, 5 did not draw heavily. Don't Tell My Wife 7; fair house and attraction. Ten Nights in a Barroom 9; fair house; performance pleased. Other People's Money 12. Faust-Carr co. 14.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Town Topics pleased a small audience 9. The Missouri Girl 18. J. K. Emmet and Lottie Gilson 23. Next Door 26.——ITEM: Arthur Gruber has closed with the Pages and is spending a few days with his parents here.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): The Evil Eye pleased a large house 7. A Rag Time Reception 9; good business; pleased audiences. Holden Comedy co. opened for a week 11 in La Belle Marie; large house.——ITEM: Manager Hyde, after several weeks' illness, is able to be about again.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): A Rag Time Reception pleased a large house. Herrmann the Great 13.——ITEM: W. W. Durbin, who has given several sleight-of-hand entertainments in neighboring towns, will make a short tour of the West.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): A Contented Woman 18. Fabio Romani 22. Peck's Bad Boy 27. The Dazzler Jan. 5.——ITEM: Frank F. Morse, manager Belle Archer's co., presented Harry Pennypacker, the agent, with a gold watch while here.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): The Mikado (local) 6-8; fair houses. A Rag Time Reception 13.——BUCHER'S OPERA HOUSE (Gustav J. Sailer, manager): Keystone Dramatic co. 11-16. A Boy Wanted 22. A Mixed Affair 27. A Gay Farmer 30.

SALEM. GRAND OPERA HOUSE (Charles E. Holton, manager): Lorraine Hollis to good business 8, 9 in Carmille and As in a Looking Glass. Irving French co. opened for three nights 14. O'Hooligan's Masquerade 25. The Dazzler 30. Ferguson's Comedy co. Jan. 1-6. A Jolly Lot 9.

DELAWARE.—CITY OPERA HOUSE (Wolfe and King, managers): Don't Tell My Wife 29. My Friend from India Jan. 6. A Gay Farmer 10.——ITEM: Apollo (Park G. Byers), of this city, has left to join America's Vaudeville Stars after a two weeks' stay here with his wife.

CONNEAUT.—WELDON OPERA HOUSE (Cal Moore, manager): Williams Comedy co. 15, 16. French Maids in Chinatown 18. Irving French co. 21-23. A Gay Farmer 25.——BALDWIN OPERA HOUSE (E. E. Baldwin, manager): Dark.

ALLIANCE.—OPERA HOUSE (Sourbeck and Dorman, managers): A Boy Wanted 13; good business. The Heart of Maryland 18. Keystone Dramatic co. 19-23.——CRAVEN'S OPERA HOUSE (J. C. Craven, manager): Dark.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Town Topics 4; good business; every one pleased. On the Wabash 11; big house. Bert Coote 16. The Little Minister 18. Lorraine Hollis 27-29. The Prodigal Father Jan. 1.

GALION.—CITY OPERA HOUSE (S. E. Ribet, manager): A Boy Wanted 12; business fair; performance weak.——MANAGER OPERA HOUSE (Waldman and Bettig, managers): The King of the Opium Ring 29.

GALLIPOLIS.—ARIEL OPERA HOUSE (M. F. Merriman, manager): John Griffith in The Three Musketeers 6; good performance; fair house. The Turtle 8; poor house; fair performance. Don't Tell My Wife 15.

ADA. WHITESIDE THEATRE (A. W. Clutter, manager): A Boy Wanted 9; good business and performance. Salisbury Orchestra 14. Why Brown Came Down 19.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): Bert Coote in A Battle Scarred Hero 12; good performance; attendance fair. Ten Nights in a Bar Room 16. Don't Tell My Wife 18.

KENT. OPERA HOUSE (Green and Johnson, managers): An Indiana Romance 7; poor performance; small audience. A Rag Time Reception 15. Fair (local) 16. J. K. Emmet and Lottie Gilson 20.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Ladies' Minstrels (local) 12; good amateur performance, crowded house. Hal Reid in The Night Before Christmas 15.

BARNESVILLE. MOORE'S OPERA HOUSE (Eli Moore, manager): Davis & T. C. S. poor house; Ferguson Brothers co. opened for a week 11 to S. R. O. The Missouri Girl 22.

LORAIN. WAGNER OPERA HOUSE (Charles Knapp, manager): International operatic co. 12, 13, good; fair business. The Katzenjammer Kids 14. Lorraine Hollis co. 18-20.

ZANESVILLE. OPERA HOUSE (W. D. Schultz, manager): The Dagger and the Cross 11, business good, other People's Money 15, to capacity. Shore Acres 16. Willard Newell co. 18-23.

EAST LIVERPOOL. NEW GRAND (James Norris, manager): Lorraine Hollis in Forget Me Not 11, poor house; not well received.

TIFFIN. NOBLE'S OPERA HOUSE (C. F. Collins, manager): The Little Minister 11. International operatic co. 14.

MARION. GRAND OPERA HOUSE (Charles E. Perry, manager): City Sports 11 pleased a large house. The Little Minister 15. Holden Comedy co. 18-23.

CADIZ. OPERA HOUSE (J. M. Brown, manager): A Man of Affairs failed to appear 14. A Wise Woman 20. The Missouri Girl 26. A Gay Farmer Jan. 4.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): The Little Minister 12. The Night Before Christmas 18. Fabio Romani 28.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Lottie De Muth Concert 14. Go-Won-Go Mohawk 15. J. K. Emmet and Lottie Gilson 22. Al. G. Fields' Minstrels 30.

CALDWELL. OPERA HOUSE (L. H. Barry, manager): Davis' U. T. C. 11; good house and performance. The Prodigal Father 26.

NEW BREMEN. BOESEL'S OPERA HOUSE (Charles J. Boesel, manager): Why Brown Came Down 20.

CANAL DOVER. BIG FOUR OPERA HOUSE (Beiter and Cox, managers): The Little Minister 8. A Boy Wanted 20. The Dazzler 30.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): The Missouri Girl 12; fair house; co. good. Watson Sisters' Burlesque co. 14.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): An Indiana Romance 9; small house; co. fair. O'Hooligan's Masquerade 19.

CHICAGO. OPERA HOUSE (Louis Simmermacher manager): An Indiana Romance pleased a small house 2.

NEW COMERSTOWN. CITY OPERA HOUSE (W. D. Swan, manager): A Boy Wanted 18. Other People's Money 21.

GREENFIELD.—OPERA HOUSE (H. G. Simons, manager): A Boy Wanted to good house Nov. 28. The Missouri Girl to crowded house 7; co. excellent.

MT. VERNON.—WOODWARD OPERA HOUSE (Clements and Scott, managers): Dark.

OKLAHOMA TERRITORY.

ENID.—OPERA HOUSE (Richard Marshall, manager): Kempton Komedy Ko. 4-9 in State's Evidence, A Brother's Crime, A Chase for a Wife, Squire Haskins, and The Lights o' London; good performances; business fair.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Under the Dome 8; fair business (rain). Return engagement booked for 10.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Millard's Minstrels 9; S. R. O.; performance fair.

OREGON.

PENDLETON.—FRAZER'S OPERA HOUSE (Moule and Morgan, managers): A Stranger in New York 4; good house; performance fair. Puddinhead Wilson 5; good house; performance exceedingly good.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Electro-Magnograph 2; fairly attended. Grau's Opera co. 11 in Wang. Eugenie Blair 16.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): Dark.

BAKER CITY.—NICHOLS BROTHERS' OPERA HOUSE (Nichols Brothers, managers): Dark.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Marie Lamour, assisted by Frederic Murphy and a capable co., presented A Wise Woman to large and pleased audience 7. The Jeffries-Sharkey pictures drew a good house 9. My Friend from India 12, 13 opened to moderate house and seemed to please. Duffy's Jubilee 16. A Clean Sweep 18. The Finish of Mr. Fresh 22. Macauley-Patton co. 25-30.——HERSKER'S OPERA HOUSE (John Hersker, manager): Pat Maloney's New Irish Visitors gave a poor performance to fair business 8. A Gay Farmer 9 fell far short of being an acceptable performance. The music was passable, but the acting was painfully amateurish. Charles Cowles in A Country Merchant proved an unexpected treat, and the small audience present enjoyed the play very much. Mr. Cowles in Yankee impersonations is superb and his clever co. help him admirably. The Train Robbers 15. The Witch's Secret 23.——ITEMS: Annie Carson, of Philadelphia, is spending the holidays with friends in this city.—John Trukuski and Anthony Darash, of the Lithuanian band, of this place, joined A Gay Farmer here 9.—R. Burley, stage-manager of the Grand, has recovered from his recent illness and is on duty again. Alf. Grant, of the Knickerbockers, has written some farces.—The Elks' Minstrels, of Ashland, are rehearsing preparatory to a two weeks' tour through Eastern Pennsylvania.—Seven-Twenty-Eight will be presented by Pottsville amateurs 13.—Gertrude Rennyson made her debut as a prima donna in Philadelphia 11.
R. W. SHERTZINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell lessees; Edwin Young, manager): Blumenlein's Ideals, a good co., to fair business 7-9 in The Irish Hero, The Charity Girl, The Devil's Mine, The Buried Past, The Census Taker, and In the Heart of the Storm. Side Tracked 11; good co.; fair business. Eight Bells 13; good business; co. good. Daughters of the Poor 12 canceled. The Finish of Mr. Fresh 15 canceled.——CENTENNIAL HALL THEATRE (Harry Slater, manager): 7-20-8 (local) was well played to S. R. O. 13.——ITEMS: The Old Woman Who Lived in a Shoe was presented by local talent at the Minersville Opera House 7, 8 to good houses.—E. H. O'Connor, who played the part of the tramp in Side Tracked co., was not with co. when here. Manager I. C. Yeomans took his place and played the part very well.—Manager Young's little daughter took part in Lost in New York, played by the Ideals 5.—Every ticket was sold for The Highwayman, Elks' benefit, three-quarters of an hour after chart was opened.—The Academy receipts should increase, as the shops and mines have been put on full time.—The Pottsville Choral Union, 112 voices, will give a concert in a few weeks in the Academy.—The Ashland Choral Society rendered to S. R. O. the cantata Genevieve at Palace Theatre, Girardville 7.—Prof. S. H. Lee has composed a song entitled "When Santa Claus Comes," that has been purchased by a New York publisher.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): Wilbur Opera co. to big business 4-9; audiences pleased. Repertoire, Fra Diavolo, The Black Hussar, Boccaccio, The Beggar Student, The Bohemian Girl, The Two Vagabonds, and La Mascotte. The King of the Opium Ring pleased a good house 11. Otis Skinner 20, O'Hooligan's Wedding 21. A Hot Old Time 22. Daniel R. Ryan co. 25-30.——ITEMS: Since Manager Genkinger has taken charge of the house we have had better attractions than ever before, and with every indication that the improvement will continue.—After the performance 7 the stage employes entertained royally the stage hands of the Youngstown Opera House, and a number of members of the Wilbur Opera co. A cake walk was one of the numbers on the programme, and the honors were easily taken by Charles McCreary, stage-manager of the local house, and Anna Laughlin, of the Wilbur Opera co.

LANCASTER.—FULTON OPERA HOUSE (Yeckley and Gleim, managers): Eight Bells as usual pleased a large house 11. James O'Neill, supported by an excellent co., in The Musketeers, delighted a very large audience 13. Maude Odell as Miladi was very effective, and Jacques Kruger's comedy parts were well received. My Friend from India 14. Burrell Comedy co. 18-23. A Bachelor's Honeymoon 25. George W. Monroe 26. Kidnapped in New York 28. A Man of Affairs 29. The World Against Her 30. Wolford-Sheridan co. Jan. 1-6.——BIJOU THEATRE (John W. Hiemenz, manager): Cameron Clemens with a capable co. pleased good sized houses 11-16. Repertoire: The Land of the Cajuns, My Uncle from Japan, Raglan's Way, He Married for Money, A Soldier's Sweetheart, East Lynne, Elliott of Virginia, Kathleen Mavourneen, The Inside Track, and The Winning Hand.

SCRANTON. LYCEUM THEATRE (Burgunder and Reis, lessees; H. R. Long, manager): The Sorrows of Satan 8, 9; fair business. Charles Kent made the principal hit. The Highwayman 11, headed by Arthur Deagon and H. W. Tredenick, made a big hit before a large audience. Hearts of Oak 12 filled the house, and E. P. Sullivan and Thomas M. Hunter scored heavily. Chauncey Olcott 14, 15. Eight Bells 16. Francis Wilson 20.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. R. Long, manager): Aubrey Dramatic Stock co. 11-16 produced to big business The Great Brooklyn Handicap, The Iron Ring, The Two Orphans, The Land of the Living, The Fire Patrol, and Falsely Accused. Lester Walter co. 18-23.

ALLENTOWN. LYRIC THEATRE (Mishler and Wortman, managers): Courted into Court drew light business 7. Maud Huth and Billy Clifford head the co., and are very funny. In Paradise 9, appreciative audience; co. fine. James O'Neill in The Musketeers 12 was warmly welcomed by a large audience. Mr. O'Neill as D'Artagnan scored a great success. Maude Odell shared honors; rest of co. excellent.——ACADEMY OF MUSIC (N. E. Worman, manager): Duffy's Jubilee 9 good audiences; performance seemed to please. Uncle Josh Spruceby was well received 13; satisfactory performance. Kidnapped in New York 27. Tuxedo Club 28-30.

WILKES-BARRE. THE NESBITT (M. H. Burgunder, manager): Hearts of Oak 11, good co., large business. The Highwayman pleased light business 12. Chauncey Olcott in A Romance of Athlone 13. Francis Wilson 21. At Piney Ridge 25.——GRAND OPERA HOUSE (M. H. Burgunder, manager): Side Tracked 7-9; satisfactory performances; fair business. Thomas E. Shea opened for a week 11 to capacity at slightly advanced prices; business continued good. Plays produced: The Man o' War's Man, Dr. Jekyll and Mr. Hyde, Richelieu, The Shaves of Sin, Schneider Carton, and The Bells. Elroy Stock co. 18-23. Shadows of the Sixth 25-27. A Rag Time Reception 28-30.

GREENVILLE. LAIRD'S OPERA HOUSE (H. W. Holby, manager): Slayton Jubilee Singers 7, packed house; did not give satisfaction. A Hot Old Time in Dixie 8; S. R. O.; audience pleased. Salisbury Orchestra 9; large audience, giving satisfaction.

Carmer Stock co. opened 11 [illegible] house; co. excellent. Repertoire: Old Catternugus, The Diamond Mystery, Against Fortune, Hearts of Gold, Brother for Brother, Rip Van Winkle, and Saved by the Stars and Stripes. Daniel Sully in O'Brien the Contractor 4; fair business; co. good. The Evil Eye 5; S. R. O.; audience pleased. The King of the Opium Ring 7; good business; satisfaction given. James O'Neill 15. The Knickerbockers 16. The Dazzler 18-20. A Hot Old Time 21. Ten Nights in a Barroom 22. Duffy's Jubilee 25. A Lion's Heart 28. Palmer's U. T. C. 29, 30.——OPERA HOUSE (J. G. Ellis, manager): Francis Wilson 27.

WASHINGTON. [illegible] THEATRE (Forrest Hallam, manager): Business Lengish in Other People's Money delighted large audiences 2. Winn's Minstrels 11, poor performance. Wand's College Dramatic Association in A Second Paper 12. Robert B. Mantell 13. Carroll Comedy co. 18-23.——ITEM: $50 of the Winn Minstrels receipts were attached 11 on a judgment obtained by a former advance agent on an alleged unpaid salary claim.

ROCHESTER. GRAND OPERA HOUSE (W. D. Campbell, manager): Wilson Theatre co. 4-9; large business. Gay Rhea made a decided hit. Sam Jones 12; packed house. The Heart of Maryland 16. Wills Brothers co. in In Atlantic City and Two Old Cronies 18, 19. O'Hooligan's Wedding 25. My Friend from India 27. A Lion's Heart 30. Chester De Vonde Stock co. 2. Duffy's Jubilee 4. The Great Train Robbery 6.

NORRISTOWN. GRAND OPERA HOUSE (J. E. Murphy, manager): Bostonia Sextette 5; large and appreciative audience. Uncle Josh Spruceby 8, 9; good business; co. fair. Ben Ten Stock co. opened for a week 11 to S. R. O. Plays first half of the week: The Black Flag, The Census Taker, The Golden Giant, and The Middleman. Livingston Barbour lecture 18. The Sleeping City 25.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): For Fair Virginia 9 gave satisfaction to fair audience. Corse Payton Comedy co. 11-16 to excellent business. Plays presented: Aristocracy, The Prodigal Daughter, The Galley Slave, A Midnight Folly, Romeo and Juliet, Jim the Penman, A Child of the State, The Plunger, The Parisian Princess, Diplomacy, A Gigantic Liar, and The Black Ruby. Side Tracked 27. What Happened to Jones 28.

PITTSTON.—MUSIC HALL (C. C. King, manager): The Highwayman 8; enthusiastic audience; excellent performance. Wolford-Sheridan Stock co. opened for a week 11 in The Parson's Wife to a crowded house; good performance and specialties. A Soldier of France, and On the Mississippi 12; Lady Audley's Secret, and A Dark Secret 13, all to good business. Lester Walter Stock co. 25-30. Si Plunkard Jan. 1. Blue Jeans 2.

TITUSVILLE.—OPERA HOUSE (John Gohan, manager): Carmer Stock co. Nov. 27-2; co. good; good houses. Plays presented: Old Catternugus, The Diamond Mystery, Hearts of Gold, Brother for Brother, Rip Van Winkle, and Saved by the Stars and Stripes. Daniel Sully in O'Brien the Contractor 4; fair business; co. good. The Evil Eye 5; S. R. O.; audience pleased. The King of the Opium Ring 7; good business; satisfaction given.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): For Fair Virginia 6; pleased house. Duffy's Jubilee 7; fair business. What Happened to Jones 8 was well received. Daughters of the Poor failed to appear 9. Huntley Jackson co. 11-16 in The Tornado, The Fast Mail, The Defaulter, For Liberty and Love, An Innocent Sinner, The World, My Maryland, Rip Van Winkle, and The Golden Giant Mine.

ERIE. PARK OPERA HOUSE (M. Reis, manager): The King of the Opium Ring 9 entertained a fair audience. Wilbur Opera co. 11-16 opened for a week to a crowded house, presenting Fra Diavolo, the Black Hussar, The Grand Duchess, The Beggar Student, Boccaccio, The Bohemian Girl, La Mascotte, and The Two Vagabonds. Next Door 18. A Young Wife 19.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): My Friend from India 7; good business; general satisfaction.——ITEMS: Lute Vrohman and Elizabeth Whipps are new additions to My Friend from India.—The Stroh Opera co., billed to appear here 8, arrived from Reading, Pa., on that day, but on account of the unsatisfactory reports, Manager Koons canceled their engagement here.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): A Wise Woman 8; large and pleased audience. Side Tracked 12; topheavy house; performance satisfactory. A Country Merchant 13; fair business. Jeffries-Sharkey fight pictures 16.——ITEM: Robert Waite, manager of the Grand, has been engaged as advance agent for A Country Merchant.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): The Highwayman 7 pleased fair business. Hearts of Oak 9; fair business; good co. Macauley-Patton co. 11-16 opened to big house; good business during week. Repertoire: The Minister's Son, Her Wedding Night, East Lynne, A Wasted Life, Hazel Kirke, and In Mizzoura. The World Against Her 18.

WILLIAMSPORT. LYCOMING OPERA HOUSE (George H. Bubb, manager): J. C. Lewis in Si Plunkard 7; good sized, appreciative audience. Palmer's U. T. C. 8, 9; good business; pleased audiences. Burrill Comedy co. 11-16, first half of week in Saved from the Sea, The Ensign, Infatuation, A Flag of Truce, Paradise Regained, and Rip Van Winkle; good business; excellent co.

MINERSVILLE.—OPERA HOUSE (Charles F. Kear, manager): Professor D. Gilbert Johns 6, 7; good business; pleased audiences. Jeffries-Sharkey fight pictures 8 pleased a small house. Duffy's Jubilee 11 failed to please a small audience. The Dazzler 12; excellent co.; light business.——ITEM: The male members of the Duffy's Jubilee co. explored the large coal mines in this region while here 11.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): Elroy Stock co. closed a week 9 to good business. Uncle Josh Spruceby 14, 15. Cameron Brothers co. 18-23.——ITEM: Manager Allen has been unfortunate in his bookings for week of 11. The Finish of Mr. Fresh was booked for 11, 12, and Gus Cohan's co. for 13, 14, but advance agents have failed to appear.

DANVILLE. OPERA HOUSE (F. C. Angle, manager): Tommy Shearer co. did good business in A Day of Reckoning. The Girl from Porto Rico, The Son of Monte Cristo, O'Flynn in Mexico, The Heart of the Rockies, and Cyrano de Bergerac, 4-9. Jeffries Sharkey pictures to small house 12. Daniel Sully 14. Park Sisters 15. R.

To-No-Mah 11 pleased a good audience. Robert B. Mantell 22. The Prodigal Father 25. The Sporting Duchess Jan. 1. Herrmann the Great 3. J. K. Emmet and Lottie Gilson 4.

YORK.—OPERA HOUSE (B. C. Pentz, manager): In Paradise delighted a small audience 8. My Friend from India to a good house 9. Manhattan Stock co. in The Boy Avenger, The Lights of Gotham, Down the Slope, The Dark and Light Side of Life, and One Day in June 11-16; poor business; co. not up to the standard. Tommy Shearer co. 25-30.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): Daniel Sully in O'Brien the Contractor was greeted by a full house 8; excellent performance. J. K. Emmet and Lottie Gilson in Fritz in a Madhouse 11 to capacity; satisfaction given. Si Plunkard 13; medium business; fair performance. The Gems 18-23.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Eight Bells 8; pleased audience; receipts, $722. Isham's Octoroons 12; good performance; large audience. The Knickerbockers 14, 15; big business. James O'Neill 16. Mozart Symphony Club 18. The Girl from Chili 19. A Hot Old Time 20. The Dazzler 25.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Fritz in a Madhouse was an acceptable attraction 8; fair business. Stroh Opera co. in Nadgy disappointed its many patrons 9. For Fair Virginia gave satisfaction 11; paying business. Uncle Josh Spruceby packed the house 14. Corse Payton Comedy co. 18-23.

MOUNT CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): The Dazzler 7 pleased a fair house. A Country Merchant 9; deserved big good business. The Dazzler 11; big house; audience delighted. Side Tracked 13. Aerial Quartette 18. The World Against Her 23.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): Eight Bells 8; pleasing performance; 8. R. O. The Girl from Chili 14. My Friend from India 15. Robert B. Mantell 20. Davis' U. T. C. 21. Palmer's U. T. C. 27. The Sporting Duchess Jan. 2.

BELLE VERNON.—OPERA HOUSE (E. C. Baird, manager): The Girl from Chili 7; good house and co. Wills Brothers' co. changed to 20.—ITEM: Owing to his large business interests C. F. Eggers has been forced to relinquish the active management of the house in favor of E. C. Baird.

FRANKLIN.—OPERA HOUSE (M. Ries, lessee; John Mills, manager): The King of the Opium Ring 8; good business. The Prodigal Father 11 gave satisfaction to small house. Pittsburg Orchestra 12; large audience. Brothers Boyer in Next Door 13 to fair business.

SHENANDOAH.—THEATRE (Dan J. Ferguson, manager): Maloney's Irish Visitors 7; poor business. A Wise Woman 9; large and appreciative audience. Himmelein's Ideals 11-16 in The Irish Hero, In the Heart of the Storm, and Lost in New York to crowded houses first half of week.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Pictures of Jeffries-Sharkey fight 7; small house. The Geins 11-16; first half of week in Only a Private, The Curse of Pride, and The Green Goods Man; good co.; satisfaction given.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): Hennessy Lecorle in Other People's Money 6; good audience; excellent co. Mr. Pepper from Salt Lake 12 canceled. Oxford Musical Club 20. Carner Stock co. 25-30.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Sun's Minstrels 7; attendance fair; performance satisfactory. Tommy Shearer co. opened for a week in A Day of Reckoning; big house; audience pleased.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Irving French co. 11-13 opened in A Runaway Wife to packed house; co. fair. Other plays: An Irishman's Troubles, and O'Moore's Courtship. The Turtle 18. O'Hooligan's Wedding 22.

PHILLIPSBURG.—PIERCE'S OPERA HOUSE (J. C. Thompson, manager): Mozart Symphony Club delighted a small audience 9. Palmer's U. T. C. 18. Boston Stars 22. The Girl from Chili 25. The Smugglers 28.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. R. Goldsmith, manager): Ladies' Cymbal Quartette 12; fair house and performance. A Girl from Chili 13; large and pleased audience. Welsh's U. T. C. 14.

HANOVER.—GRAND OPERA HOUSE (Harry C. Naill, manager): Sun's Minstrels 8; excellent performance; topheavy house. Stroh Opera co. 12 canceled. The Finish of Mr. Fresh 18. The World Against Her 20. Oxford Glee Club 30.

BRADFORD.—WAGNER OPERA HOUSE (F. W. Wagner, manager): At Piney Ridge 8 pleased a fair audience. The Heart of Maryland 13; large and appreciative house. A Breezy Time 20. Ten Nights in a Barroom 23.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): A good performance of Side Tracked attracted large houses 14-16.—ACADEMY OF MUSIC (John M. Mishler, manager): Courted Into Court 8, 9. The Musketeers 14.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Aspell and Neeley, lessees; F. W. Allen, manager): The Finish of Mr. Fresh 11; small house. Eight Bells 12; largest house of season; excellent co. The Highwayman 15.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Si Plunkard 9; large and pleased audience. Daniel Sully in O'Brien the Contractor 13; large house; satisfaction given. Irene Myers co. 18-23.

KITTANNING.—GRAND OPERA HOUSE (Charles W. Park, manager): 8. R. O. greeted the Wilson Theatre co. 11-13 in Credit Lorraine, The Signal of Liberty, and The Mortgaged Slave; co. good Carner Stock co. 18-23.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): A Breezy Time 8; large audience; fair performance. The Girl from Chili 15. Deves and Busby's U. T. C. 22. Lovett's Boston Stars 23. A Lion's Heart 29.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Boyer Brothers in Next Door pleased fair house 11. A Wise Woman 15. J. K. Emmet and Lottie Gilson 16.

SCHUYLKILL HAVEN.—P. O. S. of A. OPERA HOUSE (Sam Cummings, manager): A Gay Farmer to good house 11; performance good. Duffy's Jubilee to good business 12; satisfactory performance.

SHARON.—CARVER OPERA HOUSE (P. F. Devia, manager): Florence Brockway's Passion Play pictures 11, 12; small business. Lorraine Hollis 15, 16 in Forget Me Not and In Cuba.

CONNELLSVILLE.—OPERA HOUSE (H. B. Naylor, manager: Roy N. McCormick, resident manager): The Girl from Chili 12 pleased a fair audience. Winn's Minstrels 14.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Gamble, manager): The Girl from Chili 11; packed house; performance fair. O'Hooligan's Wedding 18.

NORTH EAST.—SHERT'S OPERA HOUSE (F. C. Beecher, manager): The Prodigal Father 4; good house; performance good. The Hero of the Oregon 14.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Other People's Money 8 delighted a large house.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Clarence Comedietta co. 7 failed to appear. Duffy's Jubilee 14.

TYRONE.—ACADEMY OF MUSIC (H. M. Dey, manager): Daniel Sully in O'Brien the Contractor 11; good performance; large audience.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): A Country Merchant 12; good performance; small house. Old Southern Life 16.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Next Door 15. Otis Skinner 19.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, manager): John Thomas Concert co. 14.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Sun's Minstrels 23. Si Plunkard 27.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Sun's Minstrels 23.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): At the White Horse Tavern 11. Culhane, Chace and Weston's Minstrels filled the house 13, 14; satisfaction given. Because She Loved Him So 15. A Hot Old Time 18. The Golden Chrysanthemum 20. The Span of Life 22. The Cuckoo 25. Graham's Southern Specialty co. 26.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Maude Hillman co. 4-9, finished the week to good houses. Skipped by the Light of the Moon 11; small house. The Span of Life 14. The Irish Alderman 16. A Hot Old Time 19. Joseph Murphy 23.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Sunshine of Paradise Alley had a large and pleased audience 9. Morrison Comedy co. opened for a week 11 to a fair house. Fads and Follies 28.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Culhane, Chace and Weston's Minstrels to packed house 11; satisfaction given. The Span of Life 16.

SOUTH CAROLINA.

DEADWOOD.—OPERA HOUSE (H. O. Allen, manager): Clara Thropp in A Doll's House and A Remedy for Divorce 15, 16. Brooks' Musical Spectacle, with Charity Martin, soprano, 21. Beach and Bowers' Minstrels 25. John Dillon Jan. 4.

ANDERSON.—OPERA HOUSE (Orr and McCully, managers): New York Ladies' Trio and Lillian Carlisuich 11; fair audience, first-class attraction. Herald Square Opera co. 27. Chapman-Warren co. 28-30.

NEWBERRY.—OPERA HOUSE (Voss and Schutts, managers): Packard Opera co. 8, 9, presented Said Pasha, Olivette, and The Mascot to large and pleased audiences. Lee Stock co. 11-14.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Richards and Pringle's Minstrels 6 pleased a large audience. Packard Opera co. opened for a week 11 with a good performance of La Mascotte to large business.

SUMTER.—ACADEMY OF MUSIC (Abe Rytteberg, manager): Lee Stock co. 4-9 in The Wheel of Fate, The Heart of Cuba, and vaudeville; poor performances; poor business. Herald Square Opera co. 15, 16.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Shepard's Minstrels 7; good house; first part rather weak, but second part pleasing. William Owen 11-13. The Girl from Chili (return date) 15.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (T. J. Boyle, manager): The Boyle Stock co. in Colonel Mulberry Sellers 4-9 drew fair houses and opened to good business in Jim the Penman, with Forest and King. Humberto and Rita, and Baby Lund in specialties.—THE VENDOME (Staub and Sheetz, managers): Olga Nethersole in The Second Mrs. Tanqueray delighted a packed house 6. The Sporting Duchess drew light houses 7, 8. Washburn's Minstrels 11, 12; light business. Kelcey-Shannon co. 13-14.—MASONIC THEATRE (T. J. Boyle, manager): Nashville Students and Gideon's Minstrels 7; light house. Lambardi Opera co. 13-16 opened in Lucia di Lammermoor to fair house and will present during the week Carmen, The Barber of Seville, Il Trovatore, Norma, Mignon, and Cavalleria Rusticana.—TABERNACLE: Chicago Symphony Orchestra pleased large audience 7. Spillman Riggs 14.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): A very large and enthusiastic audience greeted Roland Reed in Lend Me Your Wife 5. Isadore Rush, who is a Knoxville favorite, was greeted cordially. Olympia Opera co. 6-9, presenting Giroflé-Girofla, The Mikado, and Cavalleria Rusticana. The Bohemian Girl, and Faust. Co. good; business fair. Chicago Symphony Orchestra delighted a large audience 8. Phil Peters' Comedy co. opened for a week 11, presenting Mugg's Landing to 8. R. O.; audience pleased.—ITEM: Hattie Darrow, of the Olympia Opera co., received a telegram 7 stating that her husband had died suddenly. She left immediately for New York.

MEMPHIS.—GRAND OPERA HOUSE (Thomas J. Boyle, manager): The Banker's Daughter, as presented by the Hopkins' Stock co. 11-16, proved a good drawing card. The production showed the effects of the careful direction of Joseph W. Walsh, the new stage-manager. The vaudeville bill included the Eddy Family, Maud Meredith, and Edison's gramophone.—LYCEUM THEATRE (Frank Gray, manager): Lewis Morrison gave a magnificent production of Frederick the Great 7 to a packed house. Florence Roberts divided honors with the star. Shore Acres did well 8, 9. The Moth and the Flame, with Herbert Kelcey and Effie Shannon, enjoyed good business 11, 12. Darkest Russia 13, 14. The Little Minister 15, 16.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Mabel Paige 5-9 in The Little Cadet, A Family Affair, and Miss Juliet; big business; performances pleasing. Olympia Opera co. 11-16. Mathews and Bulger 18.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): The Real Widow Brown 13. A Country Visitor 18. A Child of the South 27. Si Perkins Jan. 2.

COLUMBIA.—GRAND OPERA HOUSE (J. J. Helm and Co., managers): Washburn's Minstrels pleased a small audience 9.

BRISTOL.—HARMELING OPERA HOUSE (Hedrick and Gannon, managers): Garratt Concert co. 15.

TEXAS.

GALVESTON.—GRAND OPERA HOUSE: The Heart of Chicago found a responsive top-heavy audience 4. The Hustler 7 was not burdened with meritorious features, and the small attendance failed to enthuse. The James-Kidder-Hanford co. 8 opened with a matinee performance of The School for Scandal, but a terrific rainstorm permitted only light attendance. The evening's bill, The Winter's Tale, was capitally presented in every way and will be pleasantly remembered as a genuine treat by the large audience that witnessed it.—ITEM: The management of the Grand having succeeded in raising a heavy guarantee by subscription, promise an early appearance of the New Orleans French Opera co. C. N. RHODE.

WACO.—AUDITORIUM (Jake Schwarz, manager): Jefferson De Angelis presented The Jolly Musketeer 7; large audience. Mr. De Angelis was repeatedly encored. Harry McDonough, Hubert Wilke, Gracia Van Studdiford, and Hilda Hollins deserve special mention. Mistakes Will Happen 15, 16.—THE GRAND (Jake Schwarz, manager): Two Merry Tramps failed to please a small audience 9. Mahara's Minstrels 12. W. V. LYONS.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Weis, manager): The Hustler 3; fair performance small business. James-Kidder-Hanford co. 4, 5, in The Winter's Tale and Macbeth; good performances; well-filled houses. The Hottest Coon in Dixie 6, canceled. Jefferson De Angelis in The Jolly Musketeer 7; excellent performances; packed houses. Will play return date 10, by request. Money to Burn 11. Cuba Libre 12. Jolly Old Chums 13. The White Slave 17. The Air Ship 19. Topsy Turvy 20. A Jay from Jaysville 23.

DALLAS.—OPERA HOUSE (George Auzy, manager): Jefferson De Angelis 4, 5, in The Jolly Musketeer to full houses; excellent presentation. My Friend from India 6, with Walter Perkins in the leading role, drew fairly. Darkest Russia 7; co. fair. Two Merry Tramps 8, and Mahara's Minstrels 9; poor business and poor performances. Mistakes Will Happen 11. The White Slave 14. Hotel Topsy Turvy 15.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Two Merry Tramps 5; fair houses. Jefferson De Angelis Opera co. presented The Jolly Musketeer 6; 8. R. O.; co. strong. My Friend from India, with Walter K. Perkins and good support, 7; full houses. Mahara's Minstrels 8; well filled house. American Biograph 9; well filled houses.

HOUSTON.—SWEENEY AND COOMB'S OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): The Heart of Chicago drew a fair house 5. James-Kidder-Hanford co. 6, 7, presenting The Winter's Tale, the School for Scandal, and Macbeth; engagement a pecuniary and artistic success. The Hustler 8; poor house. Jefferson De Angelis 11. A Jay from Jaysville 14. The Air Ship 16.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Hoyt's Comedy co. 4-9 in La Belle Marie, A Shattered Life, In Dixie Land, A Texas Steer, The Fatal Card, East Lynne, and A Clean Sweep; good houses; co. excellent. Labadie's Faust 11. California Theatre co. 25. Ruble Kryer co. 30. Ewing-Taylor co. Jan. 8-13.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): The Hustler 4; poor house; poorer co. Jefferson De Angelis in The Jolly Musketeer 8; crowded house; strong co. The Air Ship 20. What Happened to Jones 25. Balwin-Melville co. 26. Core-Keene co. 28.

DENISON.—OPERA HOUSE (W. L. Eppstein, manager): Darkest Russia 5; co. above the average; attendance fair. Mistakes Will Happen to small audience 7, account inclement weather; performance excellent. Biograph 11, 12. Joshua Simpkins 13.

MARSHALL.—OPERA HOUSE (Livingstone and Wolz, managers): The Pay Train 6, 7; fair business. East Lynne to good business 9. Ewing-Taylor co. 11-16.—ITEM: Allen's New Orleans Minstrels under canvas to large business 5.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Music Co., managers): Alba Heywood 7; small but appreciative audience. Money to Burn 15. The Air Ship 18. Gorton's Minstrels 27. The Pay Train Jan. 6. Georgia Minstrels 9.

GAINESVILLE.—OPERA HOUSE (John A. Hulne, manager): Labadie's Faust pleased a crowded house 4. Darkest Russia 6; small house; performance excellent. Mistakes Will Happen 9; fair house; performance good. Kempton Komedy co. 11-16 canceled.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Darkest Russia 4 pleased a small audience. Mistakes Will Happen 8 encountered bad weather and consequently light business. Morrison's Faust Jan. 2.

DENTON.—GRAHAM OPERA HOUSE (A. Caddell and Co., managers): Krouse-Taylor co. 18-23. A Jay from Jaysville 20. Hoyt's Comedy co. Jan. 1-6.—ITEM: A. Caddell and Co. have assumed charge of the Graham Opera House.

PILOT POINT.—WEEKS' OPERA HOUSE (Mounts and Bates, lessees): Victor Lee, magician, 4-6; good houses; performances satisfactory. Krouse-Taylor co. 21-23.

EL PASO.—MYERS' OPERA HOUSE (Samworth and Cassidy, managers): Lee's Hypnotists 5-8; fair performances to good houses. Gordon's Minstrels 22, 23.

TYLER.—GRAND OPERA HOUSE (Hicks and Lindsay, managers): The Pay Train 8, 9, to fair business. My Friend from India 11. The Air Ship 13. East Lynne 14.

BRENHAM.—GRAND OPERA HOUSE (Alex. Simon, manager): The Hustler 5; small house. A Jay from Jaysville 18. What Happened to Jones 20. Gorton's Minstrels 30.

BROWNWOOD.—MIRTH OPERA HOUSE (J. E. Kirksey, manager): Mahara's Minstrels 4; good house pleased. Labadie's Faust 15. Uncle Josh Spruceby 30.

M'KINNEY.—HEARD'S OPERA HOUSE (Finberg and Preeben, managers): Running Wild 5; good business; co. good. My Friend from India 8; business poor; co. good. Mahara's Minstrels 15.

CORSICANA.—MERCHANTS' (OPERA HOUSE L. C. Revare, manager): My Friend from India to fair and pleased audience 4. Mistakes Will Happen 14.

NAVASOTA.—COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): A Jay from Jaysville 15.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Jolly Old Chums failed to appear 11.

CLARKSVILLE.—TRILLING OPERA HOUSE (Charles O. Gaines, manager): Dark.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dey, manager): Dark.

BEAUMONT.—OPERA HOUSE (John B. Goodhue, manager): The Hustler to full house 9.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Mlle. Fifi 7, 8, to light business; co. good.—NEW GRAND THEATRE (M. E. Mulvey, manager): A Romance of Coon Hollow 4-6; fair business and performances. Rents-Santley co. 8-11; fair business.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): A Romance of Coon Hollow 7 pleased a good-sized audience. A Stranger in New York 9; splendid performance; good house. Pudd'nhead Wilson 12. Clara Thropp 23.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Lecture by Captain Harry L. Wells 8; fair house; lecture good. In Old Kentucky 9; full house; performance good.

VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Kennedy's Players 4-9 in repertoire, including Woman Against Woman and Ten Nights in a Barroom, etc.; good business; pleased audiences. The Harpers 13; attendance good; performance poor. La Belle Russe 16. Robinson Opera co. 15-22.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Mabel Florence failed to appear 9. The Corner Grocery Jan. 19.—MUSIC HALL (Star Lecture Course): Maro, magician, pleased a large house 9. Leland T. Powers 4. Roberts Harper 16. Fadette's Woman's Orchestra 20.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Hi Henry's Minstrels 23. The Cuckoo Jan. 2. The Highwayman 20.—LIBRARY HALL (C. Fred Van Vleck, manager): Rice's Comedians 18-23.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Faust 12. 8. R. O. The Cuckoo 13. Devil's Auction 16. La Belle Russe 18. Hi Henry's Minstrels 25. Modjeska 27.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): Maro entertained a large house 8. Morrison's Faust 11; fair house. Devil's Auction 15. Kennedy's Players 25-30. James O'Neill Jan. 3.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Morrison's Faust 7; good house; strong presentation.

BELLOWS FALLS.—OPERA HOUSE: Devil's Auction 13; large and enthusiastic audience. Bobby Shaftoe (local) 14, 15.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Roland Reed, assisted by an excellent supporting co., was enthusiastically received 8, 9. Mr. Reed presented His Father's Boy and Lend Me Your Wife. A Bachelor's Honeymoon 11, 12; large and pleased audiences.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Henshaw and Ten Broeck in Dodge's Trip to New York 8; performance and business good. Woodward-Warren co. opened for a week 11 in Why Jones Left Home; business fair; performance excellent.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): A Bachelor's Honeymoon 13; fair house; audience pleased. Town Topics 29.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 7; good house; performance fine.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Roland Reed in His Father's Boy 7; 8. R. O.; performance excellent. Town Topics 25.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Dark.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Stroh Opera co. canceled.

WASHINGTON.

WALLA WALLA.—NEW THEATRE (Charles F. Van De Water, manager): Pudd'nhead Wilson 4; large house; performance first-class. The Irish Duke (local) 19. Brown's in Town 25. Sam T. Shaw co. 8, 9 canceled.

TACOMA.—THEATRE (L. A. Wing, resident manager): Black Patti's Troubadours 4; well attended; entertainment agreeable. Why Smith Left Home 6; fair house; co. well received.—LYCEUM (G. Harry Graham, manager): Dark.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Sam J. Shaw co. 4-6, presenting The Westerner, From Sire to Son, and In Missoura; light business; good co. Human Hearts to small audience 8. Washington State Band gave a splendid concert 9.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Jeffries-Sharkey Fight Pictures 6, 7; fair business. Other People's Money 11; light business. The Turtle 14. Robert B. Mantell 15, U. T. C. 16. The Heart of Maryland 20.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Chester De Vonde co. closed 9 a very successful week; 8. R. O. every night. Repertoire: The Crimes of New York, Dr. Jekyll and Mr. Hyde, and Shadows of the Scaffold. In Atlantic City 11-13; fair business. Isham's Octoroons 14-16. The Prodigal Father 18-20. Next Door 21-23. Daughters of the Poor 25-27. A Guilty Mother 28-30.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Daniel R. Ryan co. 4-9; big business; good performances. Repertoire: Forgiven, A Celebrated Case, Ingomar, The Three Musketeers, Virginius, and A Forbidden Marriage. The Turtle 11; fair performance; light business. Robert B. Mantell in The Dagger and the Cross 12; large and appreciative audience. Washburn's Minstrels 10. Devil's Auction 11.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Carroll Comedy co. opened for a week with A Southern Romance 11; 8. R. O.; All a Mistake 12, His Lordship 13, Bobolink 14, Down the Slope 15, Wanted a Husband and A Race for Congress 16; good business and pleasing performances.—ITEM: Selmar Romain joined the Carroll co. at Fairmont.

SISTERSVILLE.—NEW AUDITORIUM (E. J. Thompson, manager): Will open 20 with Hennessy Lenoyle in Other People's Money. The Sporting Duchess 23. Herrmann the Great 30. J. K. Emmet and Lottie Gilson Jan. 1.—OLSTEN OPERA HOUSE (W. C. Turner, manager): Dark.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): Go-Won-Go Mohawk in Wep-To-No-Mah 12; business and co. fair. Welsh Brothers' U. T. C. 19. Charles Mortimer co. Jan. 1-6.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): The Turtle 4; good business. Bert Coote 13. The Sporting Duchess 20.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Over the Fence drew an 8. R. O. audience 6; co. clever. The Cherry Pickers had a good audience 10; fine performance. Jeffries-Sharkey pictures 14. Finnigan's 400 24. What Happened to Jones 25.—ITEM: Large audiences have been the rule thus far this season, and a fine line of attractions is promised for the future.—A larger orchestra has also been a pleasing feature of the season.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Martha (local) 8; fair house; pleasing performance. Miss Abel and Mr. Durlin were especially praiseworthy. The Cherry Pickers 13. A Runaway Girl 16.

WAUSAU.—ALEXANDER OPERA HOUSE (Henry McCrossen, manager): Elias Day 13. Joseph Nugent 14. White-Spear co. 18-23.—COLUMBIA THEATRE (Harry B. Sutherland, manager): The Black Heifer 24, 25.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): A Milk White Flag 2; fair house; first-class performance. The Great Northwest 20.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Gaskell Stock co. 18-20. William Hawley Smith 21. The Great Northwest 22.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Who Is Who 6; good house; co. good. The Cherry Pickers 11; fair house (rain). Tim Murphy 13.

RHINELANDER.—GRAND OPERA HOUSE (R. K. Stoltzman, manager): Angelo Comedians 4-9; good business; co. good in farce; weak in melodrama. Cherry Sisters 20. The Black Heifer 26.

OCONTO.—TURNER OPERA HOUSE (Charles Norton, manager): In Gay Paree 9, canceled. Jeffries-Sharkey pictures 26.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Passion Play Pictures 6; light business.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): London Glee Singers 20. Hogan's Alley 28.

BARABOO.—THE GRANDE (F. E. Shults, manager): Young Brothers' U. T. C. 18.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Hogan's Alley 27. The Black Heifer 29.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Dark.

EAU CLAIRE.—GRAND OPERA HOUSE (Moore and Stussy Brothers, managers): Tim Murphy 16.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Two Jolly Rovers 8; fair business.

ASHLAND.—GRAND OPERA HOUSE: Dark.

WYOMING.

CHEYENNE.—OPERA HOUSE (Stable and Bailey, managers): Schubert Quartette 9; satisfactory performance; business light, account heavy snowstorm. Humpty Dumpty 11. A Stranger in New York 14.

LARAMIE.—MAENNERCHOR HALL (William Marquardt, manager): Schubert Concert co. 7, 8; fair business. A Stranger in New York 15. Clara Thropp 21, 22.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Primrose and Dockstader's Minstrels 7-10 pleased good audiences. George Primrose is undoubtedly one of the most graceful dancers in the business, and Lew Dockstader has few peers as a monologist. The Juggling Johnsons are wonderful club swingers. Otis Skinner 11-13 gave brilliant performances of The Liars, one of the best comedies seen here in years. Nannette Comstock was altogether charming, and Frank L. Sylvester played with great sincerity. The rest of the support was of the best. Modjeska 14-16. House dark 18-23. Julia Arthur 25.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): Hurly Burly 11-16, opened well, but business dwindled. The co. is mediocre. Devil's Island 18-23. Andrew Mack 25-30. The Dairy Farm Jan. 1-6.—PRINCESS' THEATRE (Robert Cummings, manager): The Ensign was well presented by the stock co. 11-16 and pleased large audiences. Lester Lonergan in the title-role was the feature, as the part was an ideal one for him. Florence Stone, Nettie Marshall, Eugene Sweetland, and Willard Curtis did conscientious work.—MASSEY MUSIC HALL (J. E. Suckling, manager): Watkin Mills' recital 8 drew a big crowd, the famous basso excelling himself. The Massey Hall concerts are eagerly looked forward to here. The Messiah 14. Josefy 18.

WINNIPEG.—THEATRE (C. P. Walker, manager): Neill Stock co. 4-9 in repertoire of plays that never has been excelled in this city. Mr. Neill has now the strongest co. with which he has ever visited the Northwest, and the scenery and stage settings are unsurpassed. Plays: An Enemy to the King, Captain Lettarblair, Lady Windermere's Fan, Amy Robsart, and Alabama. Mr. Neill was the same polished, natural actor and was strongly assisted by Edythe Chapman. Grace Mae Lamkin was the true artist as Queen Elizabeth in Amy Robsart. Julia Dean was graceful and refined in all her work. Mabel Rungle, George Blomquist, Robert Morris, Frank McVicars, John W. Burton, Emmett Shackleford, and Benjamin Howard gave excellent support. R. E. French Dramatic co. 11-12. Cinderella 14-15. Too Much Johnson 25. Owen Smiley co. 26. The Sleeping Beauty (local) 27-28. Sowing the Wind 29, 30. Sporting Life Jan. 1, 2. Why Smith Left Home 3, 4.—GRAND OPERA HOUSE (W. A. Seach, manager): Valentine Stock co. in The Private Secretary 4, 5; A Scrap of Paper 6, and Young Mrs. Winthrop 7-9. Mam'zelle 11-13.

HAMILTON.—GRAND OPERA HOUSE (A. R. Lounden, manager): Primrose and Dockstader's Minstrels 5; excellent performance; large audience. The Bachelor's Baby 7; unsatisfactory performance; poor business. Otis Skinner in The Liars 9 to good business; fine performances. What Happened to Jones 12; fair performance; good business. Lyceum co. 13-15. Anderson Theatre co. 18-23. The Three Musketeers 25. Why Smith Left Home 30.

ST. CATHARINES.—GRAND OPERA HOUSE (Charles H. Wilson, manager): Nineteenth Regimental Band, assisted by Lillian Littlehales, 'cello soloist, to packed house 10. Lyceum co. in Shakespearean repertoire 11-13, giving satisfaction to fair business; co. excellent. Nineteenth Regimental Band Jan. 1.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): The Cuckoo 11, 12. Paul Kauvar 15, 16. Modjeska 25.—GRAND OPERA HOUSE (George W. Jacobs, manager): Moving pictures of Jeffries-Sharkey fight 11-13. Harper's Minstrels 14-16. Anna Eva Fay 18-23.

ST. THOMAS.—NEW GRAND OPERA HOUSE (A. McVean, manager): A Bachelor's Baby 6; small audience; co. fair. What Happened to Jones 13.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Motograph 7-9; fair business.

OTTAWA.—ACADEMY OF MUSIC (A. A. Charlebois, proprietor; E. A. Varney, Jr., manager): Rosario, 'cellist, 14. Paul Kauvar 25, 26.—GAIETY: John E. Young's Comic Opera co. will open in Said Pasha 18.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): What Happened to Jones 7 proved as funny as ever; good attendance. The Stephenson Quartette entertained a fair audience 12. Motograph 14-16.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): The Bachelor's Baby 5; fair co.; poor business. What Happened to Jones 15. Why Smith Left Home 25. Fabio Romani Jan. 1.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Talbot and Denier co. in The Black Flag 11. Soldier's Sweetheart and The Plunger 4-9. Biograph 21-23.

PETROLEA.—VICTORIA OPERA HOUSE (H. Smiley, manager): Fisher's Orchestra 8 pleased good house.

KINGSTON.—VICTORIA THEATRE (J. W. Frankel, manager): The Purple Lady 8; poor house; first-class performance. Biograph 14, 15.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Otis Skinner in The Liars 8; first-class performance; fair business. The Three Musketeers 16.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Halifax Symphony Orchestra in Egmont 7; large audience. Boston Comedy co. 25-30.

VICTORIA.—THEATRE (Robert Jamieson, manager): Black Patti's Troubadours 5; biggest house of season.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): My Mother-in-Law (local) 14. Harper's Minstrels 25.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Why Smith Left Home 11; good house; performance excellent.

HESS' COLD CREAM, ½ lb., 50c
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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A **BLACK HEIFER** (Charles Peters, acting mgr.): Waukegan, Ill., Dec. 22, Appleton, Wis., 23, Wausau 25, Rhinelander 26, Kaukauna 27, Waupun 28, Ripon 29.

A **BLACK SHEEP**: Milwaukee, Wis., Dec. 25-30.

A **BREACH OF PROMISE**: N. Platte, Neb., Dec. 19, Kearney 20, Grand Island 21, Hastings 22, Council Bluffs, Ia., 24, Davenport 30.

A **BREEZY TIME** (Eastern; Fitz and Webster, mgrs.): Johnsonburg, Pa., Dec. 19, Kane 21, Bradford 22, Wellsville 23, Hornellsville, N. Y., 25, Warsaw 26, Mt. Morris 27.

A **BREEZY TIME** (Western; Fitz and Webster, mgrs.): Omaha, Neb., Dec. 17-20, Glenwood, Ia., 21, Red Oak 22, Atlantic 23, Missouri Valley 25, Sioux City 26, Lemars 27, Cherokee 28.

A **BUNCH OF KEYS** (Gus Bothner, mgr.): Chicago, Ill., Dec. 18-23, Hammond, Ind., 24, Elgin, Ill., 25, Sycamore 26, Spring Valley 27, Sterling 28, Clinton, Ia., 29, Missouri Valley 30, Council Bluffs 31, Lincoln, Neb., Jan. 1-3.

A **CHILD OF THE SOUTH** (Brady and Rogers, mgrs.): Frankfort, Ind., Dec. 19, Brazil 21, Bloomfield 22, Sullivan 23, Henderson, Ky., 25, Hopkinsville 26, Clarksville, Tenn., 27, Paducah, Ky., 28, Fulton 29, Mound City 30.

A **CHINESE ROMANCE**: Philadelphia, Pa., Dec. 11-23.

A **COLONIAL GIRL** (Daniel Frohman, mgr.): Dubuque, Ia., Dec. 25, Cedar Rapids 26, Des Moines 27, Omaha, Neb., 28-30.

A **CONTENTED WOMAN** (Belle Archer; Fred E. Wright, mgr.): Detroit, Mich., Dec. 25-30, Toledo, O., 31-Jan. 3, Grand Rapids, Mich., 5, 6.

A **COUNTRY MERCHANT**: Hazleton, Pa., Dec. 19.

A **DAY AND A NIGHT** (Harry Phillips, mgr.): Cedar Rapids, Ia., Dec. 20.

A **FEMALE DRUMMER**: Washington, D. C., Dec. 18-23, Philadelphia, Pa., 25-30.

A **GRIP OF STEEL** (H. Bradley Etling, bus-mgr.): Lynn, Mass., Dec. 25-30.

A **GUILTY MOTHER** (Henry Myers, mgr.): St. Louis, Mo., Dec. 18-23.

A **HOT OLD TIME** (The Rays): Pittsburg, Pa., Dec. 25-30.

A **HOT OLD TIME** (Eastern; E. A. Braden, mgr.): Brocton, Mass., Dec. 21.

A **HOT OLD TIME** (Western): Portland, Ore., Dec. 25-30, Salem Jan. 1-6.

A **HUSBAND ON SALARY**: Fremont, Neb., Dec. 22.

A **JAY FROM JAYSVILLE**: Temple, Tex., Dec. 19, Belton 20, Austin 22, San Antonio 23.

A **JOLLY LOT** (Chas. E. Rose, mgr.): Kenton, O., Dec. 19, Larue 20.

A **LADY OF QUALITY** (Eugenie Blair; Henri Gressitt, mgr.): Portland, Ore., Dec. 18-20, Seattle, Wash., 21-23, Tacoma 25, Spokane 27, 28, Anaconda, Mont., Jan. 1, Butte 2-4.

A **MAN OF MYSTERY** (E. N. McDowell, mgr.): Rochester, N. Y., Dec. 18-20, Syracuse 21-23, Gloversville 25, Saratoga 26, Glens Falls 27, Schenectady 28, Cohoes 29, Utica 30, Holyoke, Mass., Jan. 1-3, Lowell 4-6.

A **MERRY CHASE** (Lyman Bros.): Greenfield, Ind., Dec. 19, Alexandria 20, Newcastle 21, Shelbyville 22, Greenburg 23, Columbus 25, Lawrenceburg 26, Wilmington, O., 27, Chillicothe 28, Lancaster 29, Athens 30, Marietta Jan. 1, Cambridge 2, Coshocton 3, Massillon 4, Carrollton 5, Canal Dover 6.

A **MILK WHITE FLAG**: Dayton, O., Dec. 18-20, Cincinnati 25-30, Milwaukee, Wis., Jan. 1-6.

A **PAIR OF BLACK EYES** (Betts and Patee, mgrs.): Olney, Ill., Dec. 20, Charlestown 21, Tuscola 22, Danville 23, Paris 25, Effingham 27, Pana 28, Taylorville 29, Mason City, Ia., 30.

A **RAG TIME REVUE** (Grahame and Broullow, mgrs.): Cleveland, O., Dec. 18-23.

A **ROMANCE OF COON HOLLOW** (George B. Gaston, mgr.): Denver, Col., Dec. 18-23, Beatrice, Neb., 25, Wahoo 26, David City 27, Lincoln 28-30.

A **RUNAWAY GIRL**: Milwaukee, Wis., Dec. 17-19, Indianapolis, Ind., 20-22, Toledo, O., Jan. 1.

A **SOLDIER'S SWEETHEART** (James G. Brown, mgr.): Kokomo, Ind., Dec. 19, Elwood 20.

A **STRANGER IN A STRANGE LAND**: Newark, N. J., Dec. 18-23, Brooklyn, N. Y., 25-30.

A **STRANGER IN NEW YORK** (Hoyt's; A. Thalheimer, mgr.): Denver, Col., Dec. 18-23, Central City 24, Colorado Springs 25, Pueblo 26, Cripple Creek 27, Aspen 28, Leadville 29, Salida 30, Cripple Creek 31, Pueblo Jan. 1, La Junta 2, Hutchinson, Kan., 3, Wichita 4.

A **TEMPERANCE TOWN** (Richards and Canfield; A. A. Ashley, prop. and mgr.): Newark, N. J., Dec. 18-23, Providence, R. I., 25-30.

A **TEXAS STEER**: Pittsburg, Pa., Dec. 18-23, Syracuse, N. Y., 25-27, Ogdensburg 28, Watertown 29, Geneva 30, Rochester, Jan. 1-3.

A **TRIP TO CHINATOWN**: Omaha, Neb., Dec. 24-26, Lincoln 27, Nebraska City 28, Plattsmouth 29, Council Bluffs, Ia., 30, Kearney, Neb., Jan. 3.

A **TRIP TO COONTOWN** (Cole and Johnson): Brooklyn, N. Y., Dec. 18-23.

A **TURKISH BATH**: Emporia, Kan., Dec. 23.

A **WHITE ELEPHANT** (Carl J. Berry, mgr.): Fremont, Neb., Dec. 16—indefinite.

A **WISE GUY** (Hayes and Lytton; Richard Hyde, mgr.): Chicago, Ill., Dec. 18-23, Toledo, O., 24-27, Columbus 28-30, Buffalo, N. Y., Jan. 1-6.

A **WISE WOMAN** (Marie Lamour; F. G. Conrad, mgr.): Steubenville, O., Dec. 19, Newark 21, Mt. Vernon 22, Zanesville 25, Shelby 26, Sandusky 27, Bellefontaine 28, Kenton 29, Findley 30.

A **WOMAN IN THE CASE** (Bartlett and May.: Leipsic, O., Dec. 19, Kenton 20, St. Mary's 21, Portland, Ind., 22, Montpelier 23, Marion 25, Peru 26.

A **YOUNG WIFE**: Erie, Pa., Dec. 19, Toledo, O., 21-23.

ADAMS BROTHERS' REPERTOIRE: Pittsfield, Mass., Dec. 25-30.

ADAMS, MAUDE (Charles Frohman, mgr.): St. Louis, Mo., Dec. 18-23, Toledo, O., 25, Dayton 26, Columbus 27, Indianapolis, Ind., 28-30.

BAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9— indefinite.

ALLEN, VIOLA: Philadelphia, Pa., Dec. 4-23, Brooklyn, N. Y., 25-30.

ANDERSON THEATRE (Ed. Anderson, mgr.): Hamilton, Ont., Dec. 18-23, Berlin 25-30.

ANGELL COMEDIANS: Bessemer, Wis., Dec. 18-23.

ARIZONA (Kirke La Shelle and Fred R. Hamlin, props.): Boston, Mass., Dec. 4—indefinite.

ARTHUR, JULIA: Brooklyn, N. Y., Dec. 18-23, Toronto, Can., 25-30, Pittsburg, Pa., Jan. 1-6.

AT GAY CONEY ISLAND (Whiting and Willis): Dillon, Mont., Dec. 19, Butte 20-23, Tacoma, Wash., 25, 26, Victoria, B. C., 27, Vancouver 28, New Westminster 29, New Whatcom, Wash., 30, Seattle Jan. 1-6.

AT THE WHITE HORSE TAVERN (Daniel and Charles Frohman, mgrs.): Detroit, Mich., Dec. 25-30, Cleveland, O., Jan. 1-6.

AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Pottsville, Pa., Dec. 25-27, Lebanon 28-30.

AUNT JERUSHA (W. S. Campbell, mgr.): Memphis, Tenn., Dec. 25, 26, Little Rock, Ark., 27, Hot Springs 28, Prescott 29, Marshall, Tex., 30, Tyler Jan. 1, Ft. Worth 2, Dallas 3, Bowie 4, Henrietta 5, Gainesville 6.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Dallas, Tex., Dec. 18-20, Ft. Worth 25, 26, Austin 27, San Antonio 28-Jan. 3, Galveston 8, 9.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Peoria, Ill., Dec. 24, Davenport, Ia., 25, Galesburg, Ill., 26, Burlington, Ia., 27, Keokuk 28, Hannibal, Mo., 29, Quincy, Ill., 30.

BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): Brooklyn, N. Y., Dec. 25-30.

BEN HUR: New York city Nov. 29—indefinite.

BENNETT-MOULTON (A): Earl Burgess, mgr.): Paterson, N. J., Dec. 11-23, Orange 25-30, Trenton Jan. 1-6.

BENNETT-MOULTON (B): Brockton, Mass., Dec. 25-Jan. 6.

BINGHAM, RALPH (H. Bingham, mgr.): Richmond, Ky., Dec. 19, Jackson 20, Millersburg 21, Falmouth 22, Newport 23, Walton 25, Lawrenceburg 26 Taylorsville 27, Lagrange 28, Owensboro 29, Warsaw 30.

BITTNER THEATRE: Lincoln, Neb., Dec. 18-23.

BLUE JEANS: Niagara Falls, N. Y., Dec. 19, Batavia 20, Canandaigua 21, Geneva 22, Auburn 23, Corning 25, Elmira 28, Olean 29, Scranton, Pa., 30.

BROWN'S IN TOWN (La Motte and Sowersby, mgrs.): Chicago, Ill., Dec 10-23, Elkhart, Ind., 25, Goshen 26, Battle Creek, Mich., 27, Lansing 28, Bay City 29, Saginaw 30, Port Huron Jan. 1.

BROWN'S IN TOWN (Belcher and Hennessy, mgrs.): Seattle, Wash., Dec. 18-23, Spokane 25, 26, Colfax 27, Wallace 28, Warden 29, Missoula, Mont., 30, Butte 31, Jan. 1, Dillon 2, Anaconda 3, Helena 4, Great Falls 5, Marysville 6.

BROADWAY STOCK: Lambertsville, Pa., Dec. 18-23.

BRUNS AND NINA (Harry Bruns, mgr.): St. Joseph, Mo., Dec. 18-23, Atchison, Kan., 25-30, Burlington Jan. 1-6.

BRYAN COMEDIANS: Beloit, Wis., Dec. 18-23, Belvidere, Ill., 25-30, Elgin, Jan. 1-6.

BURRILL COMEDY (Laura Hulbert; Charles W. Burrill, mgr.): Plainfield, N. J., Dec. 25-30.

CASEY'S TROUBLES (Oliver Treiber, mgr.): Texarkana., Ark., Dec. 19, Longview, Tex., 21, Monroe, La., 22, 23 Marshall, Tex., 25, Shreveport, La., 26.

CAMERON CLEMENS Harry Bubb, bus.-mgr.): Philadelphia, Pa., Dec. 18-23, Cumberland, Md., 25-30.

CARNER STOCK (Harry L. Webb, mgr.): Khtanning, Pa., Dec. 18-23, Tarentum 25-30, Washington Jan. 1-6.

CARPENTER, FRANKIE (George K. Robinson, mgr.): New London, Conn., Dec. 18-23.

CARROLL COMEDY: Washington, Pa., Dec. 18-23, Rochester 25-30, Mercer Jan. 1-6.

CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.

CHAPMAN-WARREN: Charleston, S. C., Dec. 18-23, Andersen 28-30.

CHATTANOOGA: Toledo, O., Dec. 28-30.

CHASE-LISTER THEATRE (Northern): Topeka, Kan., Dec. 18-23, Chanute 25-28.

CHASE-LISTER THEATRE (Southern): Will M. Carroll, mgr.): Trenton, N. J., Dec. 18-23, Hannibal 25-28.

CHESTER, ALMA (O. W. Dibble, mgr.): Bangor, Me., Dec. 11-23, Portland 25-30, Biddeford Jan. 1-6.

CHESTER DE VONDE STOCK CO.: Marion, O., Dec. 25-30, Youngstown Jan. 1-6.

CLARKE, CRESTON (H. W. Storm, mgr.): Evansville, Ind., Dec. 25, Paducah, Ky., 26, Cairo 27, Dyersburg, Tenn., 28, Jackson 29, 30.

CLARKE, HARRY CORSON (What Happened to Jones; What Did Tompkins Do): San Antonio, Tex., Dec. 24, Austin 25, Waco 26, Belton 27, Temple 28, Brenham 29, Bryan 30, Galveston 31, Houston Jan. 1, Beaumont 2, Lake Charles, La., 3, Shreveport 4, Tyler, Tex., 5, Corsicana 6.

COLLINS, MYRA (Bennett and Ingraham, mgrs.): Elton, Ia., Dec. 18-23.

COLLIER, WILLIE (Smyth and Rice, mgrs.): Des Moines, Ia., Dec. 19, St. Joseph, Mo., 20, Kansas City 25-30.

COLUMBIA BIG STOCK (Edw. C. Stewart, mgr.): Chillicothe, O., Dec. 18-23, Macon 25-30.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9—indefinite.

COMFORT STOCK: Carlisle, Pa., Dec. 21-23.

COOTE, BERT (William M. Goodbue, mgr.): Portland, Ind., Dec. 19, St. Mary's 20, Lima, O., 21, Findlay 22, Ann Arbor, Mich., 23, Bay City 25, Saginaw 26, Port Huron 27, Flint 28, Battle Creek 29, Elkhart, Ind., 30, So. Bend Jan. 1, Wabash 2, Marion 3, Logansport 4, Lafayette 5, Rockville 6.

COURTED INTO COURT (Clifford and Huth): Milwaukee, Wis., Dec. 18-23.

COURTNEY-MORGAN: Ypsilanti, Mich., Dec. 18-23.

CRANE, WILLIAM H. (Joseph Brooks, mgr.): Philadelphia, Pa., Dec. 25-30.

CURTIS COMEDY: Pratt, Kan., Dec. 18-23.

DALRYMPLE COMEDY: St. Joseph, Mo., Dec. 18-23.

DARKEST RUSSIA (Edwin C. Jepson, mgr.): Chicago, Ill., Dec. 25-30.

DAUGHTERS OF THE POOR (Carrie Ezler): Wheeling, W. Va., Dec. 27-29.

DAVIDSON, FRANK: Myersdale, Pa., Dec. 18-20, Elk Garden, W. Va., 21-23, Martinsburg 25-27.

DAVIDSON STOCK (Kelly and Kent): Pekin, Ill., Dec. 18-23, Lincoln 25-30, Canton Jan. 1-6.

DEVIL'S ISLAND (Frank Beresford, mgr.): Toronto, Can., Dec. 18-24, London 25, Hamilton 26, Erie, Pa., 27, Cincinnati, O., 31-Jan. 6.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.

DONOVANS, THE (Dewey's Reception; B. Henry, mgr.): Lynn, Mass., Dec. 18-20, Leominster 21, Hyde Park 22, 23.

DON'T TELL MY WIFE (Felix Risser, mgr.): Ashland, Ky., Dec. 19, Ironton, O., 20, Greenfield 21, Washington C. H. 22, Chillicothe 25, Wellston 26, Jackson 27, Circleville 28, Delaware 29, Crestline 30, Sandusky Jan. 1.

DOREMOND-FULLER: Rome, N. Y., Dec. 18-23.

DR. JEKYLL AND MR. HYDE: Lakewood, N. J., Dec. 19, Dover 20.

DREW, JOHN: New York city Sept. 11-Dec. 23, Brooklyn, N. Y., 25-30.

EIGHT BELLS (Byrne Brothers): Paterson, N. J., Dec. 18-20.

ELDON'S COMEDIANS (G. H. Eldon, mgr.): Lafayette, Ind., Dec. 18-23, Bloomington 25-30, Bedford Jan. 1-6.

ELROY STOCK (E. S. Brigham, mgr.): Wilkes-Barre, Pa., Dec. 18-23, Scranton 25-30, Binghamton, N. Y., Jan. 1-6.

ELROY STOCK (A): H. W. Taylor, mgr.): Fall River, Mass., Dec. 18-23, Taunton 25-30, Woonsocket, R. I., Jan. 1-6.

EMMET, J. K., AND GILSON, LOTTIE: New Lexington, O., Dec. 23.

EMPIRE STOCK (Patrick and Reniger, mgrs.): Waterville, Me., Dec. 18-23, Bangor 25-30.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Philadelphia, Pa., Dec. 18-23, New York city 25—indefinite.

EWING-TAYLOR: Texarkana, Tex., Dec. 18-23, Palestine 25-30.

FABIO ROMANI (Alden Benedict, mgr.): Brocton, N. Y., Dec. 19, Union City, Pa., 20, Girard 21, Lorain, O., 23, Greenwich 26, Chicago Junction 27, Fostoria 28, Bowling Green 29, Monroe, Mich., 30, Chatham, Ont., Jan. 1, London 2, Port Huron, Mich., 3, Lansing 5, Valparaiso, Ind., 6.

FAUST (Morrison): Buffalo, N. Y., Dec. 18-23.

FAUST (Porter J. White): Adrian, Mich., Dec. 19, Kendallville, Ind., 20, Kirksville, O., 21, Dunkirk, Ind. 22, Marion 23, Lima, O., 25, Kenton 26, Marysville 27, Dayton 28, Lebanon 29, Bellefontaine 30.

FERGUSON BROTHERS' COMEDY: Barnesville, O., Dec. 11-23, E. Liverpool 25-30, Salem Jan. 1-6.

FERRIS COMEDIANS (Dick Ferris, mgr.): Des Moines, Ia., Dec. 18-23, Boone 25-30, St. Joseph, Mo., 31-Jan. 6.

FINNIGAN'S BALL (Joe W. Spears, mgr.): St. Louis, Mo., Dec. 18-23, Des Moines, Ia., 25-27.

FISKE, MRS. (Charles E. Power, mgr.): New York city Sept. 12-Dec. 23, Brooklyn, N. Y., 25-30.

FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4— indefinite.

FOWLER-SEWELL STOCK: Independence, Ia., Dec. 18-23.

FRISBEE STOCK: Massalona, Mich., Dec. 18-20, St. Ignace 21-23, Sault Ste. Marie 25-30.

FROST STOCK: New Castle, N. B., Dec. 18-23.

GASKELL STOCK: Fond du Lac, Wis., Dec. 18-20, St. Joseph, Mo., 21-23.

GILLETTE, WILLIAM: New York city Nov. 6—indefinite.

GILMORE, PAUL: Aspen, Col., Dec. 30.

GILHOOLEY'S RECEPTION (Walter J. McDonald, mgr.): Lead City, S. D., Dec. 19, Spearfish 20, Terry 21, Hill City 22, Custer 23, Hot Springs 25, Edgemont 26, Crawford 27.

GOODWIN, NAT: Pittsburg, Pa., Dec. 18-23, New York city 25—indefinite.

GRAND STOCK (D. H. Hunt, mgr.): Indianapolis, Ind.—indefinite.

GILMORE, BARNEY (Kidnapped in New York; E. J. McCullough, mgr.): Philadelphia, Pa., Dec. 18-23.

GOTHAM COMEDY: Wallingford, Conn., Dec. 18, 19, East Hampton 20, 21, Moosup 22, 23, Danielson 25, 26.

HACKETT, JAMES K. (Daniel Frohman, mgr.): Washington, D. C., Dec. 18-23, Baltimore, Md., 25-30.

HADLEY-DE VOSS-ROTNOUR: Muscatine, Ia., Dec. 18-23, Ottumwa 25, Mt. Pleasant 26-30.

HALE, R. G., AND COHAN, GUS (Uly S. Hill, mgr.): Chambersburg, Pa., Dec. 18-20.

HALL, DON C.: Lewistown, Ill., Dec. 18-23.

HANS HANSON (James McAlpin, mgr.): Mexico, Mo., Dec. 19, Jefferson City 20, Fulton 21, Sedalia 22, Lexington 23, Carrollton 25, Independence 26, Pittsburg, Kan., 30, Webb City Jan. 2, Galena 3, Lamar, Mo., 5, Rich Hill 6.

HARCOURT, JESSIE (Charles K. Harris, mgr.): Portland, Me., Dec. 18-23, Salem, Mass., 25-30.

HASWIN, CARL (A Lion's Heart): New York city Dec. 18-23.

HAVE YOU SEEN SMITH (Thomas H. Davis, mgr.): New York city Dec. 18-23, Paterson, N. J., 25-30.

HEARTS OF OAK (Herne's; William B. Gross, mgr.): Cortland, N. Y., Dec. 19, Auburn 20, Geneva 21, Lockport 22, Niagara Falls 23, Syracuse 25, 26, Oswego 27, Utica 28, Rome 29, Brockville, Ont., 30, Montreal Jan. 1-6.

HEARTS OF THE BLUE RIDGE: Newark, N. J., Dec. 18-23, Troy, N. Y., 25-27, Cohoes 29, Saratoga Jan. 1, 2.

HELD, ANNA: New York city Nov. 13—indefinite.

HENDRICKS, BEN (A Yeuline Yeutleman; Arthur C. Alston, mgr.): Burlington, Ia., Dec. 19, Keokuk 20, Peoria, Ill., 21, Ottawa 22, Elgin 23, Chicago 25-30, Kenosha, Wis., 31.

HERNE, JAMES A. (Liebler and Co.): Boston, Mass., Oct. 23—indefinite.

HILLMAN, MAUDE: Troy, N. Y., Dec. 18-23, Amsterdam 25-30.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Shamokin, Pa., Dec. 18-23, Reading 25-Jan. 7.

HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): Springfield, Ill., Dec. 18-23, Alton 25-30.

HIS BETTER HALF (Chicago, Ill., Dec. 18-23, Davenport, Ia., 28, Galesburg, Ill., 30.

HOLDEN COMEDY: Marion, O., Dec. 18-23.

HIS EXCELLENCY THE GOVERNOR (Charles Frohman, mgr.): Buffalo, N. Y., Dec. 25-30.

HOGAN'S ALLEY (Joe Flynn; F. T. Merritt, mgr.): Moline, Ill., Dec. 23, Davenport, Ia., 24, Madison, Wis., 25, Portage 26, Fond du Lac 27, Stevens Point, Wis., 28, Appleton 29, Ripon 30, Oshkosh 31, Janesville Jan. 1, Beloit 2, Belvidere, Ill., 3.

HOPKINS' STOCK (J. S. Hopkins, mgr.): Memphis, Tenn., Sept. 4—indefinite.

HOTEL TOPSY TURVY (Dunne and Ryley): Austin, Tex., Dec. 19, San Antonio 20, Houston 21, Galveston 22, 23, New Orleans, La., 25-30.

HOWARD-DORSET: Greenville, O., Dec. 18-23.

HOW HOPPER WAS SIDE TRACKED: Worcester, Mass., Dec. 18-23.

HUMAN HEARTS (W. E. Nankeville, mgr.): Portland, Ore., Dec. 18-23, Salem 25, Astoria 26, Chehalis 27, Olympia, Wash., 28, Tacoma 29, 30, Victoria, B. C., Jan. 1, Nanaimo 2, Vancouver 3, New Westminster 4, New Whatcom 5, Everett 6.

HUMPTY DUMPTY: St. Paul, Minn., Dec. 17-30, Minneapolis 21-24, W. Superior 25, 26, Duluth 27, 28.

HUNTING FOR HAWKINS (Mark G. Lewis, acting mgr.): Burlington, Ia., Dec. 25, Galesburg, Ill., 29.

HUNTLEY-JACKSON: Reading, Pa., Dec. 18-23, Harrisburg 25-30.

IRVING, HENRY: Philadelphia, Pa., Dec. 11-23, Washington, D. C., 25-30 Baltimore, Md., Jan. 1-6.

IRWIN, MAY (H. B. Sire, mgr.): New York city Oct. 27—indefinite.

JAMES-KIDDER-HANFORD (Wagenhals and Kemper, mgrs.): El Paso, Tex., Dec. 19, Tucson, Ariz., 20, 21, Phoenix 22, 23, Los Angeles, Cal., 25-30.

JEFFERSON COMEDY: Colorado Springs, Col., Dec. 21.

JOHNNY (Liebler and Co., mgrs.): New York city Dec. 18-30.

JOHNSON COMEDY: McKeesport, Pa., Dec. 18-23.

JOSHUA SIMPKINS: Parsons, Kan., Dec. 22.

JUST BEFORE DAWN (Lincoln J. Carter, prop.): Cincinnati, O., Dec. 18-23, Cleveland 25-30.

KELCEY-SHANNON: St. Louis, Mo., Dec. 25-30.

KENDAL, MR. AND MRS. (Daniel Frohman, mgr.): New York city Nov. 20-Dec. 23.

KENNEDY PLAYERS: Barre, Vt., Dec. 25-30.

KERKHOFF-LOCKE: Horton, Kan., Dec. 18-23.

KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Alliance, O., Dec. 18-23, Jamestown, N. Y., 25-30, Bradford, Pa., Jan. 1-6.

KING DRAMATIC (Nathan Appell, mgr.): Lawrence, Mass., Jan. 1-6.

KING-PERKINS: Charter Oak, Ia., Dec. 18-23.

LABADIE, HUBERT (Edwin Patterson, mgr.): Lampasas, Tex., Dec. 19, Temple 20, Weimer 22, Hallettsville 23, Gonzales 25, Seguin 26, Taylor 28, Rockdale 29.

LA BELLE RUSSE (Goodwin and Wheeler, mgrs.): Ballston, N. Y., Dec. 21.

LA MARR, HARRY, COMEDY (Frank H. Carpenter, prop. and mgr.): Richford, Vt., Dec. 19.

LEE, AMY: Paterson, N. J., Dec. 21-23.

LEONARD, ALEXANDER: Peru, Ind., Dec. 18-23, Dunkirk 25-30.

LEROYLE, HENNESSY (Other People's Money): Xenia, O., Dec. 19, Sistersville, W. Va., 20, Columbus 21, Dayton 22, Elwood, Ind., 23, So. Chicago, Ill., 24, So. Bend, Ind., 25, La Porte 26, Huntington 27, Auburn 28, Logansport 29, Wabash 30.

LEYBURNE'S BON TON (Frank B. Shalters, mgr.): Trenton, N. J., Dec. 18-23, Chester, Pa., 25-30.

LONDON LIFE (Murray and Long, mgrs.): St. Paul, Minn., Dec. 18-23, Minneapolis 25-30, Winnipeg, Man., Jan. 1, 2, Grand Forks, N. D., 3, Fargo 4.

LOST IN NEW YORK: Toledo, O., Dec. 21-23.

LYCEUM CO. (Ernest and Fred Shipman, mgrs.): Toronto, Can., Dec. 18-23, St. Thomas 25, London 26-30.

LYCEUM STOCK (Daniel Frohman, mgr.): New York city Nov. 27—indefinite.

LYRIC STOCK: Pittston, Pa., Dec. 18-23.

MACAULEY-PATTON: Elmira, N. Y., Dec. 18-23, Mahanoy City, Pa., 25-30, Hazleton Jan. 1-6.

MACK, ANDREW (Rich and Harris, mgrs.): Toronto, Can., Dec. 25-30.

McCARTHY'S MISHAPS (Fitz and Webster, mgrs.): Silver City, N. M., Dec. 19, Deming 20, Wilcox, Ariz., 21, Bisbee 22, Tucson 23, Phoenix 25, Prescott 26.

McFADDEN'S FLATS (Gus Hill): Louisville, Ky., Dec. 18-23.

McPHEE'S CO.: Ft. Benton, Mont., Dec. 18, 19.

MLLE. FIFI (Eastern; William A. Brady, mgr.): Cleveland, O., Dec. 18-23.

MAKE WAY FOR THE LADIES: Boston, Mass., Dec. 25-30.

MALONEY'S WEDDING: Paola, Kan., Dec. 20, Olathe 21, Rich Hill, Mo., 27.

MACK-FENTON STOCK (Wilbur Mack, mgr.): Winchester, Ind., Dec. 18-23, Urbana, O., 25-30.

MALLAN STOCK: Little Rock, Ark., Dec. 19-23.

MR. BLUFF OF NEW YORK (Ed Lawrence, mgr.): Sistersville, W. Va., Dec. 19.

MANHATTAN STOCK: Little Rock, Ark., Dec. 18-23, Carthage, Mo., 25, Joplin 26-30, Springfield Jan. 1-4.

MAN'S ENEMY (Gus Hill, mgr.): Syracuse, N. Y., Dec. 18-20, Rochester 21-23.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): New Castle, Pa., Dec. 19, Greensburg 20, Connellsville 21, Uniontown 22, Cumberland, Md., 23, Washington, D. C., 25-30.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): New York city Nov. 20—indefinite.

MARLOWE, JULIA (C. B. Dillingham, mgr.): New York city Oct. 23—indefinite.

MATHES, EMMA: Morristown, Tenn., Dec. 18-23.

MATHEWS AND BULGER (Dunne and Ryley, mgrs.): Nashville, Tenn., Dec. 19 Brazil, Ind., 21.

MARKS BROS.: Owosso, Mich., Dec. 18-23.

MAXWELL STOCK: Sheridan, Ind., Dec. 18-20, Flora 21-23, Brazil 28-30.

MELVILLE, ROSE: Brooklyn, N. Y., Dec. 18-23, Washington, D. C., 25-30.

MIDNIGHT IN CHINATOWN (W. O. Edmunds, mgr.): Detroit, Mich., Dec. 18-23.

MILLER, HENRY (Charles Frohman, mgr.): Milwaukee, Wis., Dec. 25-30.

MISS HOBBS (Charles Frohman, mgr.): New York city Sept. 17—indefinite.

MISTAKES WILL HAPPEN: San Antonio, Tex., Dec. 25, Austin 26, Houston 27, 28, Galveston 29, 30, New Orleans, La., Jan. 1-6.

MITCHELL'S ALL STAR PLAYERS (B. Frank Mitchell, mgr.): Jeannette, Pa., Dec. 18-23.

MODJESKA (John G. Fisher, mgr.): Ottawa, Can., Dec. 25, 26, Burlington, Vt., 27, Albany, N. Y., 28, Holyoke, Mass., 29, Springfield 30, Boston Jan. 1-13.

MOHAWK, GO-WON-GO: Chicago, Ill., Dec. 18-30, La Salle 31, Freeport Jan. 1, Rockford 2, Ottawa 3, Streator 4, Lincoln 5, Decatur 6.

MONROE, GEORGE W. (Mrs. B. O'Shaughnessy): Philadelphia, Pa., Dec. 11-23, Allentown 25, Lancaster 26, Reading 27, Albany, N. Y., 28-30.

MONTE CRISTO (Charles K. Farnham): Topeka, Kan., Dec. 19, Hutchison 20, Eldorado 21, Iola 22, Weir 23, Webb City, Mo., 24, Parsons, Kan., 25, Independence 26, Fredonia 27.

MORRISON, LEWIS: Kansas City, Mo., Dec. 18-23, St. Joseph 25, York, Neb., 27, Lincoln 28, Sioux Falls, S. D., 29, Sioux City, Ia., 30, Des Moines Jan. 1, 2.

MORTIMER, CHARLES (Boyd Carroll, mgr.): Oakland, Md., Dec. 18-23, Grafton, W. Va., 25-30, Morgantown Jan. 1-6.

MOORE AND ROBERTS' AUSTRALIAN CO.: Vancouver, Wash. Dec 18, 19, Olympia 20, Tacoma 22, 23, Seattle 25-30.

MR. PLASTER OF PARIS: Albany, Ga., Dec. 19, Waycross 20, St. Augustine 21, Brunswick 23, Savannah 25.

MURPHY, JOSEPH: Westfield, Mass., Dec. 19, Holyoke 20, Willimantic, Conn. 21, Taunton, Mass., 22, Woonsocket, R. I., 23, Boston, Mass., 25-30, Providence, R. I., Jan. 1-3, Pawtucket 4, Newport 5, Riverpoint 6.

MURPHY TIM: Minneapolis, Minn., Dec. 18-20, St. Paul 21-23, Des Moines, Ia., 25, Oskaloosa 26, Cedar Rapids 28, Davenport 29.

MURRAY AND MACK (Joe W. Spears, mgr.): Los Angeles, Cal., Dec. 18-23, Santa Barbara 25, Vallejo 27, Oakland 28, Sacramento 29, 30, San Francisco Jan. 1-6.

MURRAY COMEDY: Rockford, Ill., Dec. 25-30.

MY FRIEND FROM INDIA (W. E. Perkins): Ft. Smith, Ark., Dec. 19, Joplin, Mo., 20, Springfield 21, St. Joseph 22-25, Leavenworth, Kan., 26, Lawrence 27, Topeka 28, Oskaloosa, Ia., 30, Belvidere, Ill., 31, Des Moines, Ia., Jan. 1-3, Marshaltown 4, Cedar Rapids 5, Iowa City 6.

MYERS, IRENE: Lock Haven, Pa., Dec. 18-23, Shenandoah 25-30.

MYRKLE AND HARDER (Joe G. Glasgow, mgr.): Rome, Ga., Dec. 18-23.

NATIONAL THEATRE: Postville, Ia., Dec. 18-20, Oelwein 21-23.

NAUGHTY ANTHONY: Washington, D. C., Dec. 25-30, Baltimore, Md., Jan. 1-6.

NEILL, JAMES: Great Falls, Mont., Dec., 25 Anaconda 26, Butte 27-30, Spokane, Wash., Jan. 1-6.

NETHERSOLE, OLGA (Marcus Mayer, mgr.): Cleveland, O., Dec. 25-30, Detroit, Mich., Jan. 1-6.

NEWELL, WILLARD: Zanesville, O., Dec. 18-23.

NEXT DOOR (Royer Brothers; J. H. Arthur, mgr.): Warren, O., Dec. 19, Rochester, Pa., 20, Wheeling, W. Va., 21-23.

O'HOOLIGAN'S WEDDING (Wambold and Dupree, props.): New Kensington, Pa., Dec. 19, East Brady 20, Rochester 25.

OLCOTT, CHAUNCEY (Augustus Piton, mgr.): Yonkers, N. Y., Dec. 18, 19, Newburg 20, 21, Poughkeepsie 22, Peekskill 23, Philadelphia, Pa., 25-30.

O'NEILL, JAMES (Liebler and Co., mgrs.): Scranton, Pa., Dec. 25.

O'NEIL, NANCE: Los Angeles, Cal., Dec. 4-30.

ON THE STROKE OF TWELVE (Whitaker and Lawrence): Indianapolis, Ind., Dec. 18-29.

ON THE WABASH (Edward C. White, mgr.): Evansville, Ind., Dec. 24, 25, Owensboro, Ky., 26, Washington 27, Vincennes 28, Washington 29, Brazil 30.

OVER THE FENCE

26, Hudson, N. Y., 27, Fishkill 28, Danbury, Conn., 29, Mt. Vernon, N. Y., 30, Derby, Conn., Jan. 1, Bristol 2, Wallingford 3, Rockville 4, Mystic 5, New London 6.

THE TRAIN ROBBER (W. F. Wamsher, mgr.): Evansburg, Pa., Dec. 25, Phillipsburg 26, Honeydale 27, Lewistown 28, Geneva 25, Canandaigua, N. Y., 29.

THE THREE MUSKETEERS (John Griffith, Andrew Mackay, mgr.): Huntington, Ind., Dec. 19, Chatham, Ont., 21, London 22, St. Thomas 23, Guelph 25, Galt 26.

THE THREE MUSKETEERS (Harry Glazier): Hamilton, Ont., Dec. 25, St. Catherines 26, Niagara, N. Y., 27.

THE VICTORIAN CROSS (Jessie Wallack-Dixon): Lowell, Mass., Dec. 25-27, Manchester, N. H., 28-30, N. Adams, Mass., Jan. 1, 2, Albany, N. Y., 4-6.

THE VILLAGE POSTMASTER: New York city Dec. 25-30.

THE WHITE HEATHER (Rose Coghlan): Charles Frohman, mgr.): St. Louis, Mo., Dec. 25-30, Indianapolis, Ind., Jan. 1, 2, Columbus, O., 3-5, Canton 6.

THE WHITE SLAVE (Campbell-Caldwell, mgrs.): Galveston, Tex., Dec. 24, Houston 25, Beaumont 26, Lake Charles, La., 27, New Iberia 28, Franklyn 29, Houma 30, New Orleans Jan 8-13.

THE WORLD AGAINST HER (Agnes Wallace Villar): Mt. Carmel, Pa., Dec. 23, Hanover 29.

THROPP, CLARA (Robert G. Folsom, mgr.): Laramie, Wyo., Dec. 21, 22.

THROUGH THE BREAKERS: Pittsburg, Pa., Dec. 18-23.

TOOLE, J. E.: Rochester, N. Y., Dec. 18-23.

TOLBERT DRAMATIC: Savannah, Ga., Dec. 18-23.

TOWN TOPICS (A. Q. Scammon, mgr.): Lynchburg, Va., Dec. 19, Danville 20, Norfolk 25, Hampton 26, Newport News 27, Elizabeth City 28, Petersburg 29, Richmond Jan. 1.

TWO JOLLY ROVERS (J. F. Leonard): Peru, Ill., Dec. 24, La Salle 25, Joliet 27, Valparaiso, Ind., 28, Michigan City 29, Benton Harbor, Mich., 30, Grand Rapids 31-Jan. 3.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Detroit, Mich., Dec. 25-30, Dayton, O., Jan. 1-3.

TWO MARRIED MEN (Charles E. Schilling, mgr.): Columbia, Mo., Dec. 19, Mexico 20, Fulton 21, Jefferson City 22, E. St. Louis, Ill., 24, Belleville 25, Murphysboro 26, Anna 27, Mt. Vernon 28, Mt. Vernon, Ind., 29, Olney, Ill., 30, Vincennes, Jan. 1.

UNCLE JOSH SPRUCEBY (Eastern): Trenton, N. J., Dec. 27, 28.

UNCLE JOSH SPRUCEBY (Western): Lockhart, Tex., Dec. 19.

UNCLE TOM'S CABIN (Dobbins Brothers'): Wichita, Kan., Dec. 20.

UNCLE TOM'S CABIN (Middaugh's; C. D. Henry, mgr.): Gloucester, Mass., Dec. 25.

UNCLE TOM'S CABIN (Stetson; Eastern): Lawrence, Mass., Dec. 20.

UNCLE TOM'S CABIN (Stetson; Western): William Kibbe, mgr.): Keokuk, Ia., Dec. 19, Hannibal, Mo., 21.

UNCLE TOM'S CABIN (Saulter): Mellen, Wis., Dec. 19, Phillips 20, Rhinelander 21, Tomahawk 22, Merrill 23.

UNCLE TOM'S CABIN (Jackson): Stamford, Ont., Dec. 19, Berlin 20, Galt 21, Lockport, N. Y., 22, Albion 23.

UNCLE TOM'S CABIN (Bailey's): Swanton, O., Dec. 19, Delta 20, Wauseon 21.

UNDER THE CITY LAMPS: New York city Dec. 18-23.

UNDER THE DOME (Eastern: Martin Golden, mgr.): New York city Dec. 25-30, Paterson, N. J., Jan. 1-3, Bridgeport, Conn., 4-6.

UNDER THE DOME (Western; Lincoln J. Carter, prop.; Frederic Kimball, mgr.): Tyler, Tex., Dec. 19, Clarksville 25, Paris 26, Dennison 27, Gainesville 28, Ft. Worth 29, Dallas 30.

UNDER THE RED ROBE (Julius Cahn, mgr.): Toledo, O., Dec. 18-20, Springfield 25, Middletown 26, Richmond, Ind., 27, Dayton, O., 28-30.

WAITE'S COMEDY (James R. Waite, mgr.): Haverhill, Mass., Dec. 11-23, Lynn 25-30.

WAITE STOCK: New Britain, Conn., Dec. 25-30.

WALSH-MACDOWELL (Ben Stern, mgr.): Atlanta, Ga., Dec. 18, 19, Birmingham, Ala., 20, 21, Nashville, Tenn., 22, 23, New Orleans, La., 25-30.

WALTER LESTER STOCK: Scranton, Pa., Dec. 18-23, Pittston 25-30.

WALTERS, JULE: Worcester, Mass., Dec. 18-23, Paterson, N. J., 25-27, Mystic, Conn., 28, Westerly, R. I., 29, River Point 30, Portland, Me., Jan. 1-3.

WARD AND VOKES: Newark, N. J., Dec. 25-30.

WARDE, FREDERICK (Clarence M. Brune, mgr.): San Francisco, Cal., Dec. 11-23.

'WAY DOWN EAST (William A. Brady, mgr.): New York city Nov. 13—indefinite.

WHAT HAPPENED TO JONES (Joseph McKeever, mgr.): Paterson, N. J., Dec. 25-27, Easton, Pa., 28, Bridgeton 29, Westchester 30.

WHAT HAPPENED TO JONES (Robert Brown): Chicago, Ill., Dec. 25-Jan. 20.

WHEELS WITHIN WHEELS: New York city Dec. 11—indefinite.

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): New Haven, Conn., Dec. 18-20, Bridgeport 21-23.

WHITESIDE, WALKER: Cedar Rapids, Ia., Dec. 22, 23.

WHO IS WHO (E. W. Stair, mgr.): E. St. Louis, Ill., Dec. 24.

WHY SMITH LEFT HOME: Philadelphia, Pa., Dec. 11-23, New York city 25-30.

WHY SMITH LEFT HOME (Western): Spokane, Wash., Dec. 18, 19, Butte, Mont., 24-26, Anaconda 27, Great Falls 28, Helena 29, Bozeman 30, Winnipeg, Man., Jan. 3, 4.

WHY SMITH LEFT HOME: Petroloa, Can., Dec. 19.

WHYTAL, RUSS (For Fair Virginia): Poughkeepsie, N. Y., Dec. 25.

WICKED LONDON (Sanford and Merry, mgrs.): New York city Dec. 18-23.

WILLIAMS COMEDY: Lancaster, Ky., 18-23, Lebanon 25-30.

WILLS BROS.' COMEDY: McKeesport, Pa., Dec. 21-23, Washington 25, Waynesboro 26, Cannonsburg 27, Youngstown, O., 28-30, Alliance Jan. 1, Salem 2, Canton 3-5, Massillon 6.

WILSON, GEORGE W. (E. D. Davenport, mgr.): Holyoke, Mass., Dec. 18-23.

WILSON THEATRE: Johnstown, Pa., Dec. 18-23, Greenville 25-30.

WOLFE, HARRISON J. (Howe, Weisberg and Co., mgrs.): Saginaw, Mich., Dec. 19, 20, Bay City 21, Owosso 22, Hillsdale 23.

YON YONSON (Thall and Kennedy, props. and mgrs.): Grand Junction, Col., Dec. 21, Aspen 22, Leadville 23, Cripple Creek 24, Pueblo 25, Denver 30-Jan. 6.

ZAZA (Mrs. Carter): Chicago, Ill., Dec. 11-23, Harlem, N. Y., 25-30, Boston, Mass., Jan. 1-27.

ZAZA (No. 2: Charles Frohman, mgr.): Lexington, Ky., Dec. 25, Chattanooga, Tenn., 26, Birmingham, Ala., 27, Atlanta, Ga., 28, Augusta 29, Savannah 30.

OPERA AND EXTRAVAGANZA.

A GREEK SLAVE (Fred. C. Whitney, mgr.): New York city Nov. 28-Jan. 6.

ABORN, MILTON: Baltimore, Md., Nov. 13—indefinite.

AMERICAN STANDARD OPERA: Brooklyn, N. Y., Dec. 4—indefinite.

ANDREWS OPERA: McComb City, Miss., Dec. 20.

BANDA ROSSA (Howard Pew, mgr.): Philadelphia, Pa., Dec. 25-Jan. 7.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): San Francisco, Cal., Dec. 25-30, San Jose Jan. 1, 2, Santa Cruz 3, Stockton 4, Bakersfield 5, Fresno 6.

BOSTON COMIC OPERA (C. M. Dow, mgr.): Portland, Ark., Dec. 19, Arkansas City 20, Warren 21, Monticello 22, 23, Pine Bluff 25-27, Camden 28, Hope 29, Texarkana 30, Hot Springs 31.

BOSTONIANS, THE: Chicago, Ill., Dec. 11-23, St. Louis, Mo., 25-30.

BUTTERFLY EXTRAVAGANZA: Fall River, Mass., Dec. 11-23.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): New York city Oct. 2—indefinite.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25—indefinite.

CASTLE SQUARE OPERA (Henry W. Savage prop.): St. Louis, Mo., Nov. 6—indefinite.

CHRIS AND THE WONDERFUL LAMP: Boston, Mass., Dec. 4—indefinite.

DANIELS, FRANK (Kirke La Shelle, mgr.): New York city Dec. 4—indefinite.

DE ANGELIS, JEFFERSON (John P. Slocum, mgr.): Birmingham, Ala., Dec. 19, Memphis, Tenn., 20, 21, Nashville 22, Chattanooga 23, Atlanta, Ga., 25, 26, Macon 27, Augusta 28, Savannah 29, Charleston 30, Washington, D. C., Jan. 1-6.

DESHON OPERA: Marion, Ind., Dec. 18-20.

GRAU GRAND OPERA (Maurice Grau): New York city Dec. 18-March 13.

HERALD SQUARE OPERA: Chester, S. C., Dec. 19, 20, Rock Hill 21, Gaffneys 22, 23, Spartansburg 25, 26, Greenville 27, 28, Anderson 29, 30.

HOPPER, DE WOLF (E. R. Reynolds, mgr.): London, Eng., Aug. 28—indefinite.

IN GAY PAREE: New York city Nov. 6—indefinite.

INTERNATIONAL OPERA: Columbus, Ind., Dec. 19.

ITALIAN GRAND OPERA: Savannah, Ga., Dec. 26, 27.

JACK AND THE BEANSTALK (E. G. Goodwin, mgr.): Bloomington, Ill., Dec. 19, Decatur 20, Keokuk, Ia., 21, Quincy, Ill., 22, St. Joseph, Mo., 23, Kansas City 25-30.

LAMBARDI OPERA: Savannah, Ga., Dec. 26, 27.

LOUISE BREHANY OPERA: Winona, Miss., Jan. 1, Grenada 2, Oxford 3, New Decatur, Ala., 4, Huntsville 5, Tullahoma, Tenn., 6.

MISS NEW YORK, JR.: Brooklyn, N. Y., Dec. 18-23.

NIELSEN, ALICE (Frank L. Perley, mgr.): New York city Oct. 30—indefinite.

OLYMPIA OPERA (E. F. Seamans, mgr.): Athens, Ga., Dec. 18-20, Augusta 21-23, Charleston, S. C., 25-30, Augusta, Ga., Jan. 4-6.

PACKARD OPERA: Savannah, Ga., Dec. 18-23.

ROBINSON COMIC OPERA (Frank V. French, mgr.): Berlin, N. H., Dec. 18-23, Ottawa, Can., 25-Jan. 6.

STROH OPERA (Nadgy): Chillicothe, O., Dec. 20, Huntington 21, Portsmouth 22.

THE BEGGAR PRINCE OPERA (F. A. Wade, mgr.): Salem, Ind., Dec. 21-23, Bloomfield 25-27, Sullivan 28-30.

THE EBONE-ELECT: Los Angeles, Cal., Dec. 18-20, San Diego 21.

THE EVIL EYE (Sidney R. Ellis, mgr.): Chicago, Ill., Dec. 17-24, Cleveland, O., 25-30, Detroit, Mich., Jan. 1-6.

THE HIGHWAYMAN: Jersey City, N. J., Dec. 18-23, Trenton 25.

THE LITTLE HOST (Grimm): Lake Charles, La., Dec. 24, Galveston, Tex., 25, Houston 26, San Antonio 27, Austin 28, Waco 29, Corsicana 30, Dallas Jan. 1, 2, Dennison 3, Sherman 4, Shreveport, La., 5.

THE ROUNDERS (George W. Lederer, mgr.): St. Louis, Mo., Dec. 18-23.

THE SPIDER AND THE FLY: Las Vegas, N. M., Dec. 22.

THE TELEPHONE GIRL (F. G. Ross, mgr.): Aspen, Col., Dec. 20, Pueblo 21, Trinidad 22, Colorado Springs 23, Cheyenne, Wyo., 25, Kearney, Neb., 27, Beatrice 28, Fremont 30, Omaha 31-Jan. 3.

THREE LITTLE LAMBS (Edwin Knowles, mgr.): Montreal, Can., Dec. 11-16, New York city 25—indefinite.

WILBUR OPERA: Rochester, N. Y., Dec. 25-30, Syracuse Jan. 1-6.

VARIETY.

A SOCIAL MAID: Washington, D. C., Dec. 18-23.

AMERICAN BEAUTIES: Providence, R. I., Dec. 18-23, Montreal, Can., 25-30, New York city Jan. 1-6.

AMERICAN BURLESQUERS: Providence, R. I., Dec. 18-23.

AMERICAN GAIETY GIRLS: Troy, N. Y., Dec. 18-20, Albany 21-23.

AUSTRALIAN BURLESQUERS (Bryant and Watson): Fall River, Mass., Dec. 18-20, Lynn 21-23.

BIG SENSATION: Toledo, O., Dec. 18-20.

BON TON BURLESQUERS: Buffalo, N. Y., Dec. 18-23.

BOWERY BURLESQUERS: Chicago, Ill., Dec. 11-30, Pittsburg, Pa., Jan. 1-6.

BROADWAY BURLESQUERS: Philadelphia, Pa., Dec. 18-23.

BUTTERFLY BURLESQUERS: Providence, R. I., Dec. 18-23, Brockton, Mass., 25-27, Brooklyn, N. Y., Jan. 1-6.

CRACKER JACKS: Philadelphia, Pa., Dec. 18-23.

DAINTY DUCHESS: Louisville, Ky., Dec. 18-23.

DEVERE, SAM: Paterson, N. J., Dec. 18-23, Baltimore, Md., 25-30, Washington, D. C., Jan. 1-6.

FADS AND FOLLIES (W. L. Bissell): Lowell, Mass., Dec. 19-21, Manchester 22-24.

GAY MASQUERADERS (Gus Hill): Chicago, Ill., Dec. 18-23, Milwaukee, Wis., 25-30, Cleveland, O., Jan. 1-6.

GAY MORNING GLORIES: Detroit, Mich., Dec. 18-23.

GILDED WORLD BURLESQUE: Philadelphia, Pa., Dec. 18-23.

GRASS WIDOWS: New York city Dec. 18-23, Brooklyn, N. Y., 25-30.

HIGH ROLLERS: Lowell, Mass., Dec. 18-20, Manchester, N. H., 21-23.

HYDE'S COMEDIANS: New York city Dec. 18-23, Brooklyn, N. Y., 25-30, Williamsburgh Jan. 1-6.

HURLY BURLY (Weber and Fields): Boston, Mass., Dec. 18-23, Hartford, Conn., 25, Torrington 26, Waterbury 27, New Haven 28.

IMPERIAL BURLESQUERS: Cleveland, O., Dec. 18-23.

INDIAN MAIDENS (Lillian Washburn; Frank Abbott, mgr.): Indianapolis, Ind., Dec. 18-20, Columbus, O., 21-23, Wilkes-Barre, Pa., 25-27, Stanton 28-30, Elmira, N. Y., Jan. 1-3, Binghamton 4-6.

IRWIN BROS.: New York city Dec. 18-23.

JACK, SAM T.: Milwaukee, Wis., Dec. 18-23.

LANG OPERATIC BURLESQUERS: New York city Dec. 18-23.

KNICKERBOCKER BURLESQUERS (Louis Robie, prop. and mgr.): Pittsburg, Pa., Dec. 18-23, Buffalo, N. Y., 25-30, Troy Jan. 1-3, Albany 4-6.

LITTLE EGYPT BURLESQUE: Washington, D. C., Dec. 18-23.

MAJESTIC BURLESQUERS: Brooklyn, N. Y., Dec. 18-30, Pittsburg, Pa., Jan. 1-6.

McINTYRE AND HEATH COMEDIANS: Chicago, Ill., Dec. 18-23, Kansas City, Mo., 25-30, Omaha, Neb., Jan. 1-6.

OCTOROONS (Isham's): Columbus, O., Dec. 18-20, Indianapolis, Ind., 21-23.

PARISIAN WIDOWS: Newark, N. J., Dec. 18-23.

REEVES, AL.: New York city Nov. 13-Dec. 23.

SENTZ-SANTLEY (Abe Leavitt, mgr.): New Haven, Conn., Dec. 18-20, Bridgeport 21-23, Philadelphia, Pa., 25-30, New York city Jan. 1-6.

RICE AND BARTON GAIETY: Philadelphia, Pa., Dec. 18-23, Jersey City, N. J., 25-30, Providence, R. I., Jan. 1-6.

ROSE HILL FOLLY: Louisville, Ky., Dec. 18-23, Philadelphia, Pa., 25-30.

ROYAL BURLESQUERS: Boston, Mass., Dec., 18-23.

SOUTH BEFORE THE WAR: Kreba, I. T., Dec. 19, Atoka 20, Lehigh 21, Dennison, Tex., 22, Sherman 25, Gainesville 26, Purcell, I. T., 27, Pemy, Ok. T., 28, Guthrie 29, Oklahoma City 30.

TAMMANY TIGERS: Brooklyn, N. Y., Dec. 18-23.

THE COONTOWN 400 (Ernest Willis, mgr.): Souris, Man., Dec. 22, 23, Brandon 25, 26.

TWENTIETH CENTURY MAIDS: Cincinnati, O., Dec. 18-23.

UTOPIANS: Brockton, Mass., Dec. 18-23.

VANITY FAIR (Western; J. J. Collins, mgr.): Ft. Dodge, Ia., Dec. 19, Waterloo 20, Oskaloosa 22, Mt. Pleasant 25, Peoria, Ill., 24, Galesburg 25, Keokuk, Ia., 26, Quincy, Ill., 27, Kewanee 28, Burlington, Ia., 29, Moline, Ill., 30.

VANITY FAIR (Eastern): Jersey City, N. J., Dec. 18-23.

WATSON SISTERS' BURLESQUE: Circleville, O., Dec. 19, London 20.

WEBER AND FIELDS' STOCK: New York city Sept. 7—indefinite.

WILLIAMS AND WALKER (S. L. Tuck, mgr.): Detroit, Mich., Dec. 18-23.

ZOLA'S PARISIAN BURLESQUERS: Trenton, N. J., Dec. 18-23.

MINSTRELS.

BARLOW BROS.: Lake Charles, La., Dec. 19, Bainbridge, Ga., 20.

BEACH AND BOWERS': Helena, Mont., Dec. 20, Livingston 22, Deadwood, S. D., 25.

CULHANE, CHASE AND WESTON'S: Middleboro, Mass., Dec. 19, Franklin 20, Woonsocket, R. I., 21, Webster, Mass., 22, Southbridge 23, Willimantic, Conn., 25, Putnam 26, Waltham, Mass., 27, 28, Chelsea 29, 30, Lynn Jan. 1-3, Gloucester 4, Fitchburg 5-6.

DIAMOND BROS.: Paterson, N. J., Dec. 18-20, Middletown, N. Y., 21, Port Jervis 22, Susquehanna, Pa., 23, Elmira, N. Y., 25, Utica 26, 27.

FIELD'S, AL. G.: Lafayette, Ill., Dec. 19, Greensville 20, Crawfordsville, Ind., 21, Columbus, O., 22, 23, Dayton 25.

IRVING'S, BILLY: Oakdale, Mass., Dec. 19, Boylston 20.

MILLARD'S: Sulphur Springs, Tex., Dec. 19, Mt. Pleasant 20, Texarkana 21, Hope, Ark., 22, Arkadelphia 23, Hot Springs 25, Little Rock 26, Newport 27.

NASHVILLE STUDENTS: Chattanooga, Tenn., Dec. 19, Knoxville 20, Morristown 21, Marion, N. C., 22, Hickory 23, Durham 25, Greensboro 26, Winston 27, Roanoke, Va., 28, Lynchburg 29, Farmville 30.

OTTS, BOWERS AND AL. BUSBY'S MINSTRELS (Al. J. Busby, mgr.): Terre Haute, Ind., Dec. 18, 19, Sullivan 20.

PRIMROSE AND DOCKSTADER'S (James H. Decker, mgr.): Providence, R. I., Dec. 18-23.

RICHARDS AND PRINGLE: Modesto, Cal., Dec. 19, Livermore 20, San Jose 21, Gilroy 22, Hollister 23, Santa Cruz 25, Monterey 26, Salinas 27, Watsonville 28, Hayward 29, Oakland 30.

RUSCO AND HOLLAND'S: New Orleans, La., Dec. 17-23, Donaldsonville 24, Plaquemine 25, Napoleonville 26, Thibodeaux 27, Houma 28, Morgan City 29, Patterson 30, Franklin 31.

SCOTT'S, OLIVER (Will A. Junker, mgr.): Paris, Tex., Dec. 19, Bonham 20, Dennison 21, Sherman 22, Ft. Worth 23, Terrell 25, Cleburne 26, Dallas 27, 28, Corsicana 29, Waco 30, Belton Jan. 1, Temple 2, Austin 3.

SHEPARD'S: Nevada, Ia., Dec. 19, State Center 20, Belle Plaine 21, Tipton 22, De Witt 23, Moquette 25, SUN'S, GUS: Canton, Pa., Dec. 20, Troy 21, Blossburg 22, Mansfield 23, Wellsboro 25, Galeton 26, Austin 27, Port Allegheny 28, Coudersport 29, Westfield 30, Corning, N. Y., Jan. 1, Norwich 2, Hamilton 3, Greene 4, Sherbourne 5, Bainbridge 6.

VOGEL AND DEMING'S (John W. Vogel, mgr.): Chelsea, Mass., Dec. 19, Beverly 20, Gloucester 21, Biddeford, Me., 25.

WASHBURN'S: Brownsville 16, Memphis 18, 19, Dyersburg 20, Anna, Ill., 21, Murphysboro 22, Chester 23, E. St. Louis 24, Decatur 25, Springfield 26, Bloomington 27, Peoria 28, Streator 29, Aurora 30.

WEST'S, WILLIAM H. (D. S. Vernon, mgr.): Providence, R. I., Dec. 18-23, Boston, Mass., 25-30.

MISCELLANEOUS.

AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Stratford, Ont., Dec. 18, 19, Seaforth 20, Goderich 21, 22, London 23.

BOSTON LADIES' SYMPHONY ORCHESTRA: St. Paul, Minn., Dec. 19, Joliet, Ill., 20, Peoria 22.

CARRINGTON GREATER AMERICA: Watsonville, Cal., Dec. 19, Santa Cruz 20, Hollister 21, Gilroy 22, San Jose 23, Oakland 24, 25, Marysville 26, Chico 27, Rosenburg, Ore., 29, Salem 30, Portland Jan. 1, 2, Tacoma, Wash., 3, Seattle 4-6.

DOWNIE, ANDREW: Stephen, Minn., Dec. 19, Ardock, N. D., 21, Minto 22, St. Thomas 23.

EDNA AND WOOD: En route through Chili, S. A.

ELLIS BROOKS CONCERT: Deadwood, S. D., Dec. 21.

EVANGELINE AUSTIN LADIES' ORCHESTRA (A. D. Cameron, mgr.): Fall River, Mass., Dec. 18-23, Springfield 25-30, Holyoke Jan. 1-6.

FAY, ANNA EVA (D. H. Pingree, mgr.): Ottawa, Can., Dec. 18-23.

FRENCH CINEMATOGRAPH (Just Vanier, mgr.): Westfield, Mass., Dec. 21, Pittsfield 22, 23.

GRIFFITH (Hypnotist): Globe, Ariz., Dec. 18-20, Solomonville 22, 23, Nogales 25, 26, Bisbee 27-30, Tucson Jan. 1-6.

HERRMANN, LEON: Cincinnati, O., Dec. 18-23.

HILLYER'S WONDERS (Clark Hillyer, mgr.): Bremen, Ga., Dec. 19, 20, Carrollton 21-25, Felton 26, 27, Buchanan 28, 29, Banning 30, Jan. 1, Newnan 2, 3, Senoia 4, 5, Griffith 6-8.

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JEWETT (Magician): Naugatuck, Conn., Dec. 19, Thomaston 20, Winsted 21, 22, Torrington 23.

KELLAR: Louisville, Ky., Dec. 25-30.

KNIGHT'S NEW YORK NOVELTY: Parr, Ind., Dec. 17-19, Fair Oaks 20-22.

KNOWLES, THE: Sioux Falls, S. D., Dec. 18-23.

KONORAH Max and William Berol, mgrs.): En route through Japan and China.

LEES, THE (Hypnotists): Sacramento, Cal., Dec. 18-23.

MAGUIRE'S EDUCATED HORSES: Philadelphia, Pa., Dec. 11-23, Camden, N. J., Jan. 1-6.

MARO (Magician): Hartford City, Ind., Dec. 19, Aurora, Ill., 20, Mandota 21, Galva 22, Humiston, Ia., 23, Trenton, Mo., 25, Lenox, Ia., 26, Denison 27, Sioux City 28, Yankton, S. D., 29, Sioux Falls 30.

McCANLASS (Violinist): Unionville, Mich., Dec. 19, Saginaw 20, Midland 21, Mt. Pleasant 22.

NASHVILLE STUDENTS (Thearles': J. A. Brehany, mgr.): Portland, Ore., Dec. 19, 20, Vancouver, Wash., 21, Oregon City, Ore., 22, Hillsboro 23, McMinnville 25; Carvallis 26, Independence 27, 28, Astoria 29, 30.

PADEREWSKI, IGNACE: Washington, D. C., Dec. 19, Boston, Mass., 22-30, Portland, Me., Jan. 2, 3, Providence, R. I., 4, New York city 6.

RENIX BROS.' CAROLINIAN UNIVERSITY STUDENTS: Elkport, Ia., Dec. 19, Volga City 20, Wadena 21, Hawkeye 22, Fayette 23.

SEVENGALA (Walter C. Mack, mgr.): Franklin, Pa., Dec. 18-23, Mercer 25-30, Sharon Jan. 1-6.

TRIPLE ALLIANCE (Al. McLean, mgr.): Milwaukee, Wis., Dec. 18-23.

WALSH, HENRY (Quinceplexal): Plymouth, Mass., Dec. 18-23.

(Received too late for Classification.)

GUENEY HOEFFLER: Parkersburg, W. Va., Dec. 25-30, McKeesport, Pa., Jan. 1-6.

ROOT-KEAF (W. E. Steele, mgr.): Cambridge, Va., Dec. 18-23, Glencoe, N. C., 25-30, Wellsville Jan. 1-6.

ROBINSON, WALTER, STOCK: Gowanda, N. Y., Dec. 18-23, Medina 25-27.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Grand Rapids, Mich., Dec. 24-27, Kalamazoo 28, Adrian 29, 30, Toledo, O., 31-Jan. 4, Springfield 5, 6.

ADDITIONAL ROSTER.

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UNCLE TOM'S CABIN (Bailey's).—Harry T. Glick, manager; Joseph Laurence, stage-manager; George J. Secor, John Hartwell, Lew Seeker, Isam Minor, John Campbell, William Fletcher, Richard Thomas, Lelia Glick, Ada Wilkes, Sadie Glick, Henry Snyder, Harvey Throne, Charles Parrent, J. Parker, George Rosces, Claude McGillard, Joseph Sibey, Frank Yago, Louis Richardson.

THE MISSOURI GIRL.—Fred Raymond, manager; Will F. Lindsey, business manager; Geore Bedee, advance agent; Harry S. Hopping, musical director; William A. Grigg, master of properties; John A. Pacini, electrician; Sadie Raymond, Maude Rayne, Mazie Ritchie, Emma Desmond, Willard Dashiell, Harry M. Hicks, F. C. Passion, Harry S. Hopping, Walter Floyd, Fred Raymond, Will F. Lindsey.

THE QUEEN OF CHINATOWN.—William T. Keogh, manager; Henry H. Winchell, acting manager; William Collins, carpenter; Charles Taylor, property man; William S. Harkins, Logan Paul, J. E. Miltern, Joseph Hazleton, Harry Creelman, Nat B. Cantor, Louis M. Granat, Walter Moffat, Charles Dunn, James Weston, William Scully, Laura Biggar, Rachael Stirling, Kittie Bingham, Sadie Connolly, Lucille Loring, Gussie Tilden, Lucy Baylies, Oliva Kellar, May Tomlinson, Julia Miricale.

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LORRAINE HOLLIS CO.—Frank Peters, manager; Lorraine Hollis, Adeline Dunlap, Eugenia Webb, Lucille Meredith, Nancy Rice, Orme Caldara, Augustin McHugh, Edwin Dean.

LA BELLE RUSSE.—Frank L. Goodwin and Will O. Wheeler, managers; David H. Wheeler, business manager; Rose Stahl, William Bonelli, John Ince, Jr., Thomas Tuther, Walter Daniels, Eliza Hudson, Gertrude Robinson, Pauline Hendrix.

MAGGIE MOORE AND H. R. ROBERTS' AUSTRALIAN CO.—Maggie Moore, Madge Corcoran, Lillie Brancombe, Ethel Bashford, Gladys Bashford, Nellie Osgood Moore, Grace Reihm, Alec Cochrane, F. Esmelton, H. Ashton, W. J. Tamhand, C. Lynlon, T. Thompson, J. Finny, Percy Ward.

A JOLLY LOT.—Charles E. Rose, manager; Charles W. Roberts, business manager; L. L. Coffin, leader of orchestra; Ed R. Davenport, leader of band; Ned Burke, Mayfield and Lee, Wayne and Lamar, the Edwins, Beatrice St. Elmo, Lena Davenport, Jess Dowler, Garfield Irwin, Howes Byers, L. P. Brien, Alf Lee, A. B. Gordan. Tour began at Bloomfield, Ind., Nov. 14.

SWEENEY AND ALVIDO'S MINSTRELS.—Mr. and Mrs. Charles H. Sweeney, Mr. and Mrs. M. L. Alvido, Mr. and Mrs. R. L. Wallace, Ernest Williams, G. Albert Schmitt, Will Ulrick, Henry A. De Arnett, Frank Moore, Perry Jackson, Chris Christiansson, Fred Rasp, Henry Jacobson, Arthur Reuter, E. C. Kempp, Frank Ratty, Billie Casal, Frank Casal, Alfred Elwood, Thomas Odell, Otto F. Bork, T. H. Kingsley, Eugene Elliott, Charles Rolofson, Billie Ryan, Vess Seago, Billie Willkies, John Jacobs, Andy Lewis, Verna Fitzgerald, Arthur Comstock, Harry Pinkerton, Michael Carney, Will Smith. Tour began at Peru, Ind., Nov. 23.

AMERICAN STANDARD OPERA CO.—J. F. Riley and J. J. Jaxon, proprietors; C. C. Reeve, business manager; William Dixon, stage manager; Edward F. Carson, press agent; Fatmah Diard, Madeleine Lowrie, Blanche Chapman, Ella Chapman, Cora Deane, William Stephens, William Broderick, William Hatter, Edward Webb, J. A. Donnelly, Edwin H. Carroll, John A. Dewey, Misses B. Morelin, M. Davis, Blanche Davis, M. Carden, C. Beall, H. Price, N. Arnold, J. Villers, M. Hall, D. V. Lester, G. de la Pierre, C. Contes, M. de la Pierre, B. Norton, A. Dixon; M. Sherwood, N. Mallette, Messrs. F. Boardman, W. Gradwell, R. Graham, P. Watson, G. Hamilton, C. W. Emerson, W. Law, H. J. Siegfried, R. Jones, Gordon Hamilton, William Dixon. Permanently located at Park Theatre, Brooklyn; season began Dec. 4.

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MAN'S ENEMY.—Gus Hill, proprietor; Samuel F. Kingston, manager; Walter R. Moore, business manager; Harry C. Egerton, advance agent; Herman Hirshberg, stage-mannager; Sidney Spandauer, property man; H. Waring, stage carpenter; Theodore Babcock, Duncan Preston, John Martin, T. C. Hamilton, Thaddeus Shine, H. Hirshberg, Lewis Morrell, Henry Dale, Sidney Spandauer, H. Waring, Blanche Douglas, Agnes Carlton, Celia Clay, Little Elsie Bryan, Doroth

TELEGRAPHIC NEWS

CHICAGO.

Quo Vadis Succeeds—Before Christmas Bills Out Yonder.

(Special to The Mirror.)

CHICAGO, Dec. 16.

The old-timer who clings to the tradition that the worst weeks in the year, in a theatrical way, are those immediately preceding the Christmas holidays would have been given a rude jolt had he dropped in at any of the local theatres this week, for in spite of the gaily illuminated down-town shops and the numerous "street fairs" all over the city business is very large.

Mrs. Leslie Carter has scored at Power's, and it is hard to get standing room for her performance of Zaza. The critics, while praising the actress, all condemned the play, which helps the business. Next week is Mrs. Carter's last, and she leaves for New York with her company on a special train after the performance next Saturday night, reaching Gotham to open in Harlem just after the Lambs' Christmas gambol—a terrible blow for Mark Smith, Hugo Toland, and the others.

After a postponement of one night for rehearsals Stange's dramatization of "Quo Vadis" was given at McVicker's Tuesday evening, and was a big hit in a spectacular way. Haworth, Forrest, Varrey, Roselle Knott, and Lyons all made successes. The spectacle will no doubt run here to large houses for some time.

The present visit of Willie Collier to Chicago is the best thing that ever happened to him, for in Mr. Smooth he has demonstrated his title to stellar honors and has made an army of friends, who will hereafter turn out to greet him. This is his second and last week, and he will be followed at the Grand Opera House by Sol Smith Russell in Hon. Joan Grigsby and A Poor Relation, with Stuart Robson to come later in his new play, Oliver Goldsmith. Mr. Robson's friends here rejoice over his latest success.

The Christmas dinner of the Forty Club will occur at the Grand Pacific on Dec. 26, and the annual ladies' dinner will be given late in January.

One day last week I was chatting with Willie Collier and Hugo Toland in the Auditorium rotunda when a rural chap came up and asked Collier if he did not hail from Sioux City, Ia. Willie said he did not. The man seemed disappointed said he once knew a man in Sioux City named Collier who "looked like the pictures." But the comedian still denied it, and the rustic backed out. Before we could speak Mr. Collier called us aside and whispered: "Now you know the secret of my life." The man from Mexico is in reality the man from Sioux City.

The Bostonians' new opera, The Smugglers of Bayadez, has met with considerable favor at the Columbia, but there is a demand for the old repertoire, and next week we shall have The Serenade and Robin Hood. The Girl from Maxim's, Henry Miller, the Kelcey-Shannon company, and Francis Wilson will follow in quick succession before Irving and Terry arrive.

To-night we bade good-by to Stewart, Moulan, and the other good fellows of our local Castle Square Opera company, who go to New York to entertain you and give place to the New York organization, which opens here Christmas Day in Aida and the repertoire that Joe Sheehan and his clever associates have been giving you in Gotham. To repeat the remark of the two tramps who robbed a man of 85 cents, "the change may do us good."

Last Wednesday night I went down to the Dearborn and sat through the stock performance of Gus Thomas' Alabama. The Thomas masterpiece was never better staged and the acting was most praiseworthy. Ned Arden is a tower of strength to the organization. The Butterflies follows next week.

The *Tribune* gives currency to a report that Duane and Ryley have the Columbia in view for their new burlesque house here, with Mathews, Bulger, and Eddie Foy as the nucleus of a company. The new Jackson Boulevard theatre, by the way, is to be called the Illinois.

Van Ewyck, the baritone, was the soloist at the Thomas concerts at the Auditorium this week, and the attendance was very large.

Arthur Forrest was telling a party of histrions the other day that years ago, when starring in the British Provinces, he had both Richard Mansfield and Beerbohm Tree in his supporting company, and that he paid each of them 25 per week. "Well," said Nat Goodwin, "they were worth it."

Al. Wilson and The Evil Eye have been filling the Great Northern this week. Over the Fence follows to-morrow with John E. Ince and Sally Cohen.

The King of the Opium Ring, in which our old "heavy" friend, Mike Jordan, commits many new crimes, will be followed at the Academy of Music to-morrow by Hayes and Lytton in A Wise Guy.

My new Chinese joss fell off of the desk one day last week and the next morning I received a letter from its godfather, Jim Love, from San Francisco, announcing his departure for Honolulu and Australia in advance of Nance O'Neil. "Marcus Mayer and 'Sandy' Dingwall think nothing of taking a run over to 'dear old Lunnon,'" he writes, "but I can top 'em. I don't think any more of taking a run over to Shanghai or Australia that I do of running down to Milpitas or Petaluma. I hope to get back next August with a bunch of cassowarys and kangaroos for 'Punch' Wheeler's new antipodean drama."

George W. Monroe in Mrs. B. O'Shaughnessy will be followed over at the Bijou to-morrow by Mahoney's Wedding.

Last week more than thirty-two thousand people saw the Jeffries-Sharkey fight pictures at the Lyric, and as many will look at them this week. When they are taken on the road the Lyric will have the German dramatic company headed by Adolf Philipi.

I had a few lines the other day from "Jack" Kelcerd, who has been struggling with Macbeth and illness in one-night stands. Last Wednesday he left Danville, Ill., with the Modjeska company at 4.25 A.M., arriving at South Bend, Ind., at 1 P.M., and leaving after the performance for Toronto. Regular kangaroo jumps.

Kirke La Shelle addresses me, by postal card, as "Judge 'Biff' Hall, Chief Justice Supreme Court of Chicago's Misdemeanments." But Kirke did not take my advice. Inspired by the stories of light opera managers taking hotel clerks and deputy sheriffs along in their choruses, I advised Kirke to engage a lot of critics for his chorus before he went into New York with Mr. Daniels and The Amber. But he didn't do it. It is always best to have a few critics in your employ when you open in New York.

Business is light in my court. I'm thinking of giving bargain inducements like the clothing merchants—"any suit in the place for $2.50."

"BIFF" HALL.

Daniel Sully in The Parish Priest.

* * *

PHILADELPHIA.

Holiday Prospects in Quakertown—The Week's Offerings—News and Notes.

(Special to The Mirror.)

PHILADELPHIA, Dec. 16.

Sir Henry Irving, Ellen Terry, and the London Lyceum company at the Chestnut Street Opera House this week played Robespierre to crowded houses. The repertoire for their second and last week offers Robespierre, The Amber Heart, The Merchant of Venice, Waterloo, and The Bells. Denman Thompson in The Old Homestead Dec. 25-Jan. 6. Alice Nielsen in The Singing Girl Jan. 8.

Who Killed Cock Robin? Certainly not Thomas Q. Seabrooke, who worked hard for its success and made it an exceedingly pleasing entertainment. Nevertheless the comedy will close at the Broad Street Theatre this evening. Mr. Seabrooke will go to New York to rehearse for a new play. Empire Theatre company in Lord and Lady Algy Dec. 18. W. H. Crane Dec. 25. John Drew Jan. 8.

The six weeks' engagement of Viola Allen in The Christian at the Walnut Street Theatre will end Dec. 23, and has been one of the most positive successes of the season, the receipts far surpassing those of any star that has played here for many years. Chauncey Olcott Dec. 25, two weeks. The Great Ruby Jan. 8.

The Girl from Maxim's will remain at the Chestnut Street Theatre until Dec. 22, leaving for Chicago Saturday morning. The Sign of the Cross Dec. 25. James K. Hackett Jan. 8 in his new play, The Pride of Jennico.

The American Girl will be the bill at the Park Theatre next week, the company being headed by George Hall. Devil's Auction Dec. 25. Fanny Rice in A Wonderful Woman Jan. 1.

Gilmore's Auditorium is crowded twice a day, the biograph pictures of the Jeffries-Sharkey fight proving a strong magnet. They will remain next week. A Female Drummer Dec. 25. Ward and Vokes Jan. 1.

The Durban-Sheeler stock at the Girard Avenue Theatre are playing this week to crowded houses in Damon and Pythias. For week of Dec. 18 Davy Crockett will be revived, followed by The Lights o' London Dec. 25.

Forepaugh's Theatre, with its excellent and popular stock, is reaping a rich harvest. The Black Flag will be revived Dec. 18. Monbars Dec. 25.

Kidnapped in New York is the bill week of Dec 18 at the National Theatre, with Barney Gilmore, Baby Bessie Burt, Henrietta Brown, C. W. Godrich, and George Leslie in the cast. Byrne Brothers' Eight Bells Christmas week. The Bowery After Dark Jan. 1.

The stock at the Standard Theatre, with Mortimer Snow and Charlotte Tittell in the leads, are drawing cards at this popular downtown theatre. The Wages of Sin will be the programme for week of Dec. 18.

The Rays in A Hot Old Time at the People's Theatre played the banner week at this uptown resort. For week of Dec. 18, George W. Monroe in Mrs. B. O'Shaughnessy, Washlady. Secret Service Dec. 25. The King of Rogues Jan. 1. Rose Melville Jan. 8.

This is the time of year that Dumont's Minstrels are in their glory at the Eleventh Street Opera House, business reaching capacity with unchanged programme. The Christmas bill is now in rehearsal, with many novelties promised.

The Arch Street Theatre with the Medvedieff Opera company, an admirable organization, offered Faust and Carmen in German to medium-sized audiences. The productions were very creditable, the company making a strong impression by their artistic work. Il Trovatore in English next week.

The opening date of the Star Theatre is as yet unannounced and the house is still in the hands of the workmen.

Keith's Theatre is crowded to the doors rain or shine. The bill Dec. 18-23 shows Felix Morris and company (second week), Mlle. Marzella, Falke and Semon, A. O. Duncan, the Guitanos, Wills and Loretto, Buchman and Adelle, H. V. Fitzgerald, Bon Ton Trio, the Morellos, McMahon and King, Anna Kenwick, Eddie Reeves, and the biograph.

Wilfred Clarke and company in A Widow Hunt proved a great feature this week at the Grand Opera House, and the star with his sketch are welcome additions to the vaudeville field. The programme Dec. 18-23 at the Grand Opera House includes Pauline Hall, Marie Jansen, Anna Boyd, Josephine Sabel, Lew Hawkins, Frederick Bond assisted by Miriam Nesbitt, Keno, Welch and Melrose, Pantzer Trio, Althea Twin Sisters, Bessie Hunter, and Monsieur Cadieux.

Paderewski's piano recital at the Academy of Music Dec. 14 attracted a large audience. He will return Jan. 13.—The Boston Symphony Orchestra played to a crowded house at the Academy Dec. 15.—The Mendelssohn Club, with a chorus of one hundred and fifty members and newly organized orchestra, will inaugurate their twenty-fifth season with a concert at the Academy Dec. 21.—The Maurice Grau Opera company will begin their Philadelphia season of twenty performances at the Academy of Music Dec. 26.

A merry greeting for Christmas and a happy New Year to my many old friends in the profession.

S. FERNBERGER.

BOSTON.

Plays of the Week—Notes and News of the Stage Down East.

(Special to The Mirror.)

BOSTON, Dec. 16.

E. H. Sothern and Virginia Harned will continue at the Hollis until Dec. 21 with The Song of the Sword, and then will come the first production of the new English version of The Sunken Bell. Charles Henry Meltzer, who has made the English version of the play, has been in town during the past week, and he will remain until after the first performance.

Superba will hold the stage of the Boston, where operatic tenors and prima donnas have flourished for the past fortnight. Tannhauser seems to have been the hoodoo opera of the Boston engagement, for when it was announced the second time the illness of Van Dyck continued, and there had to be a substitution of The Marriage of Figaro.

Chris and the Wonderful Lamp will continue at the Museum, but it has passed the half way mark of its run and will be followed by The Rogers Brothers in Wall Street.

Arizona will continue for two weeks more at the Tremont, where everybody seems to have liked the play and the performance, but the business has not been large. The Japanese matinees were carried out successfully for a second week, and, although some of the quaint visitors have succumbed to Boston weather, the second week was better than the first.

Sag Harbor still continues in its successful run at the Park, and even the opposition of Christmas shopping has not caused the business to fall off to any appreciable extent.

The first Weber and Fields attraction of the season will be at the Grand Opera House next week in the shape of Hurly Burly, with Sylvia Thorne at the head of the cast.

The Adventure of Lady Ursula, with Lillian Lawrence in Virginia Harned's old character, will be put on at the Castle Square to run out the remainder of the year.

The Stowaway will be the production for the stock at the Bowdoin Square next week. I miss the familiar announcement of the reformed burglars.

Divided Lives, a play by Herbert A. Kenny, a Boston newspaper man, will be the production—its original one, too—at the Grand next week.

I hear that important changes have been made in the book of Three Little Lambs by Edgar Smith in preparation for the opening of the New York engagement at the Fifth Avenue.

Rumor had it this week that Tony Cummings was to leave the Castle Square to take a prominent place in the company supporting Mary Sanders as a star, but that was denied by Mr. Cummings, who stated that he would remain in Boston. Another rumor has it that he has been given a flattering offer to direct a new stock company which may be established in New York, something along the lines of the one that has been so successful at the Castle Square.

Rumors of approaching duels made the last week of the opera season quite lively. M. de Nevers, friend of Jean de Reszke, interviewed in regard to the opera season, was quoted for remarks disparaging to the tenors of the company. Saleza went to New York during the week and then declared his willingness to meet the critic on the field of honor.

The Harvard boys gave Le Pedant Joue by Cyrano de Bergerac in their French theatricals this week, and the verdict was that as a dramatist the romantic Frenchman was a trifle slow, but the production was interesting just the same.

Walter Hawkins is taking fencing lessons in order that he may be realistic when he plays D'Artagnan in R. A. Barnet's new extravaganza, Miladi and the Musketeers, at the Tremont in February with the Cadets.

Juliette Corden has been one of the most interested listeners at the performances of the grand opera season at the Boston. Her return to the operatic stage would be a pleasant event for her Boston friends, for she was always popular here.

Dark Deeds made a decided success at the Bowdoin Square this week. This melodrama from a Conan Doyle novel was made by Henry P. Coolidge, Walter H. Dugan, and Arthur L. Griffin. It has a big week and pleased the Bowdoin Square patrons immensely.

The formal permit has been granted for the building of the new theatre on the site of the old Public Library. There was some controversy over a narrow strip of land in Van Rensselaer Place, and at a hearing in court last week Governor Wolcott was called as one of the witnesses to testify in regard to his memory of the land when it was in his family. Meantime, the preliminary preparations for the theatre have been pushed along so that the work will not be delayed.

An injunction was granted this week restraining the exhibition here of the unauthorized pictures of the Jeffries-Sharkey fight.

JAY BENTON.

BALTIMORE.

Minutes of the Monumental City—The Bills for the Week.

(Special to The Mirror.)

BALTIMORE, Dec. 16.

There will be no regular performances next week at the Academy of Music, Ford's Grand Opera House, nor the Lyceum Theatre.

Uncle Josh Spruceby will be the attraction at Holliday Street for next week.

A Bachelor's Honeymoon will afford amusement for the patrons of the Auditorium, and Maritana will be the opera presented by the Milton Aborn Opera company at the Music Hall.

All the theatres have enjoyed good business this week. Carmen is delightfully sung at the Music Hall. Clara Lane and Amelia Fields alternating in the title-role, with Edgar Zerni and Grafton G Baker alternating as Don Jose. The Toreador of J K. Murray is the hit of the opera. Il Trovatore will be the opera sung Christmas week, to be followed by Martha and Lohengrin.

Ward and Vokes have entertained large audiences at Ford's Grand Opera House. Their performance is very amusing and is enlivened by the vigorous dancing of Lucy Daly. James K. Hackett in Rupert of Hentzau will be the Christmas week attraction at Ford's.

Why Smith Left Home did well at the Academy of Music this week. The Kendals will be seen Christmas week, and Diplomacy is the play selected by the Lyceum stock for the first of the holidays.

The Jeffries-Sharkey pictures will be seen next week at Ford's Grand Opera House.

The fifth Peabody recital occurred yesterday afternoon at the Peabody Conservatory. Mark Hambourg was the pianist.

Johnstone Bennett has scored a success this week in A Female Drummer at the Holliday street.

HAROLD RUTLEDGE.

WASHINGTON.

Two Theatres Dark This Week—Announcements—Musical Matters.

(Special to The Mirror.)

WASHINGTON, Dec. 16.

The National Theatre and Academy of Music will be the only legitimate houses open. The Lafayette Square is dark and the Columbia Theatre is also closed owing to the collapse of Who Killed Cock Robin. At the New National James K. Hackett will be seen in Rupert of Hentzau and Johnstone Bennett in A Female Drummer will be the bill at the Academy of Music.

For Christmas week the offerings will be Sir Henry Irving and Ellen Terry at the New National, Robert B. Mantell at the Lafayette Square, Naughty Anthony, by David Belasco, will receive its premiere at the Columbia, and at the Academy Rose Melville will appear in Sis Hopkins.

John Blair and company will present Ties at the New National Theatre on the afternoon of Dec. 22.

Burton Holmes will commence on Dec. 26 at the Columbia Theatre a series of five lectures.

Perhaps one of the largest audiences that has ever greeted Paderewski here will be on hand next Wednesday afternoon at his recital at the Columbia Theatre.

Roland Reed, while resting in New York next week, will read a new comedy by Sydney Rosenfield that he will probably produce next season. It is an adaptation from the German.

Vitascope pictures of the Jeffries-Sharkey fight will be presented at Convention Hall during holiday week.

The first subscription concert of the Baltimore Symphony Orchestra, under the directorship of Ross Jungnickel, scored a pronounced success at the New National Theatre Thursday afternoon.

JOHN T. WARDE.

ST. LOUIS.

What the Theatres Offer This Week—Howland's Gleanings.

(Special to The Mirror.)

ST. LOUIS, Dec. 16.

Kellar [illegible] Christmas at the Century Theatre this week [illegible] night. The Rounders will [illegible] engagement.

N. C. Goodwin and Maxine Elliott have been playing to [illegible] at the Olympic Theatre this week. [illegible] company. The Cowboy and the Lady [illegible] proved a thorough [illegible] they presented Nance [illegible] here, and was likewise well [illegible] can Citizen was the only [illegible] except to-night, when A Gilded Fool was given. Monday night Maude Adams will appear in The Little Minister.

The Bohemian Girl was given by the Castle Square Opera company at Exposition Music Hall this week, and proved one of the best and most popular operas yet given by that organization. Adelaide Norwood, as Arline, was in splendid voice the nights she sang, and each night her solos were encored. Max Eugene, Payne Clarke, E. P. Temple, Francis J. Boyle, and Maude Lambert also came in for a share of applause. On alternate nights, when Miss Maud Lillian Berri sang, she, too, met with a most cordial reception. Homer Lind, Miro Belamotta, and Rosemary Campbell also did good work. The week's attendance was very large.

On the Stroke of Twelve at Havlin's this week proved to be a melodrama of the right sort, and big attendance all the week was the result. To-morrow A Guilty Mother will open.

A Milk White Flag has been the attraction this week at the Grand Opera House. A number of good people are in the cast. To-morrow Finnigan's Ball will begin a week's engagement.

The stock company at Hopkin's has been doing splendid work this week in The War of Wealth. Nettie Bourne, Maye Louise Aigen, Arthur Mackley, and Maurice Freeman played the principal parts well. Cassidy and Armstrong led the vaudeville bill, and Dorothy Drew and Zeno, Karl and Zeno ably helped. To-morrow Camille will be given by the stock company, and the vaudeville features will be Almont and Dumont, the Hussar Instrumentalists, and others.

The Columbia did a fine business this week. Robert Downing and company gave Paris in 1793, and easily carried off the honors. Francelli and Lewis also gave a pleasing act. The other people on the bill also proved entertaining. To-morrow Cora Tanner and company will head the bill, the other features being The Marvelous Hegihara. Mr. and Mrs. C. George Hamilton, Art and Dot Adair, Ahern and Patrick, Caron and Herbert, the Mayos, Leonard and Center, McCale and Daniels, and Frank Hall.

The feature this week, with the Gay Masqueraders, at the Standard Theatre, is the moving pictures, reproduction of the Jeffries-Sharkey fight. To-morrow the City Sports will open for a week.

The First Regiment Band, under the direction of Bandmaster Seymour, gave a concert at the Armory last Wednesday night. Governor Stephens, his military staff, and the Mayor and other city officials were present.

Adelaide Norwood sang the part of Arline in The Bohemian Girl the first part of this week, and left later for New York to remain for two weeks.

Maud Lillian Berri and her husband and child have taken an apartment in the city, and will remain indefinitely.

Finnigan's Ball company have been resting in the city this week.

During Christmas week three prima donnas at Uhrig's Cave will sing here—namely, Helen Bertram, with The Bostonians at the Olympic; Maud Lillian Berri, with the Castle Square Opera company, and Charlotta Maconda, at the Apollo Concert at the Odeon.

Melville and Stetson will arrive in the city in a few days to spend the holidays, and rest two or three weeks.

Next week the Castle Square Opera company will give no performances, spending the week in preparing for the double bill, Pinafore and Cavalleria Rusticana, to be sung Christmas week.

W. C. HOWLAND.

CINCINNATI.

Attractive Announcements for Christmas—The New Star—Musical and Personal Gossip.

(Special to The Mirror.)

CINCINNATI, Dec. 16.

Next week—namely, the one immediately preceding the holidays—is the period when managers are apt to despair, yet the prospect here is not so dark as usual.

Olga Nethersole closes a successful engagement at the Grand to-night. On Monday Herrmann, the magician, will begin a week at this theatre. He will be assisted by Lafayette, Lona, and the Four Luciers in vaudeville specialties. It is announced that while here Herrmann will exhibit his feats of legerdemain before the inmates of the Children's Hospital. A Runaway Girl is to follow Herrmann at the Grand.

Steele Mackaye's famous play, Hazel Kirke, is to be revived next week by the Pike Stock company. The play is a capital one for the stock and doubtless all the members will add to their laurels. Men and Women will be the Christmas play.

The Great Train Robbery, a sensational and realistic melodrama, is booked to open at the Walnut Sunday. There are twenty-three speaking parts, and all are said to be in the hands of competent actors.

Carter's Just Before Dawn will begin an engagement at Heuck's on Sunday afternoon.

The Lyceum, formerly the Star, will open Dec. 24, with McFadden's Row of Flats. E. D. Stair, of Detroit, is the lessee. The house has been remodeled and redecorated, and presents an attractive appearance.

Mrs. Rainforth, the wife of the popular manager of the Grand Opera House, has entirely recovered from her recent indisposition, and is able to be out again.

Emma Nevada sang in concert at Music Hall last Friday night.

The Messiah will be given at Music Hall the evening of Dec. 26. The production is under the management of [illegible]

Smiley Walk [illegible] weather from [illegible]

The [illegible] concerts [illegible] Thursday in the [illegible]

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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TO CORRESPONDENTS.

For the next two weeks THE MIRROR must go to press earlier than usual, on account of the holidays. Correspondents, therefore, are again requested to forward their letters at least twenty-four hours earlier than usual.

MIRROR credentials for 1900 are now being sent to all correspondents who have qualified. The credential for 1900 has a brown binding and bears a green signature. Managers are requested to take up and forward to this office any credential for 1899 presented after Jan. 1, 1900.

CHRISTMAS GREETING.

THE MIRROR greets the theatre world this week greatly enlarged and notably beautified by union with the Christmas number of this journal.

THE MIRROR is read weekly by tens of thousands the world over that directly or indirectly are connected with the theatre. A very large number of this professional and semi-professional class have annually enjoyed the holiday edition of this paper as a separate publication. To them, more than to others, the combination will be happy and satisfying. Thousands have for years known the Christmas MIRROR because it appealed to them as a model holiday publication, yet have not regularly known THE MIRROR because they are not members of the dramatic profession. To them also, no doubt, the combined numbers will have an added interest. And of course the large number of non-professionals who are regular readers of THE MIRROR and who for years also have been acquainted with the Christmas number will welcome this new form as wedding two favorite journalistic individualities.

This number of THE MIRROR reflects the excellence that long has been maintained by this journal in its holiday numbers, and it retains all the current and practical features that have been instrumental in placing the weekly MIRROR at the head of dramatic journalism. Last year, it will be remembered, in the holiday MIRROR which celebrated the twentieth anniversary of this journal, tokens of appreciation from persons celebrated in the theatre of every country where the stage is an institution were printed. From France, from Germany, from England, as well as from those eminent in every branch of the theatre in America, came spontaneous tributes to THE MIRROR as the highest and most valuable type of development in the journalism of the stage. During the year that has since elapsed THE MIRROR has advanced in usefulness, in influence and in prosperity as it never has advanced before during a like period in its long and eventful history. This number, combining the useful and the beautiful, fitly shows its scope, its stability and its representative character.

THE POWER OF PRECEDENT.

NEWSPAPERS here and there comment upon the movement to secure perpetual copyright on literary property, and thus also on property in plays, a proposition which has been favored by THE MIRROR as one based on justice and honesty.

Many opinions of authors, of publishers and others on the subject have been printed. Strangely, the feeling among a majority of those most interested that have expressed themselves in the matter seems to be against the making of copyright perpetual. There is, however, a strong demand for an extension of the present limitation of copyright, and there seems to be no doubt that in good time this will be accomplished.

The chief argument against perpetual copyright is that "the public has some rights in an author's work." This argument is not based on any principle of right or equity. It is no more pertinently applied to the creations of an author, which really ought to be as fastidiously respected by the public as other property is, than it would be to any other individual creation of inherent value. The public assumes a right in the works of an author, and that right is argued for by the foes of perpetual copyright on the basis of past individual and public use of the property of authors without compensation. And authors themselves, or those among them that fear to stand up for their inherent rights, are influenced by long precedent conversion and use of authors' property by the public, and, like others in the human family that have suffered because for ages the majority have willed it so, are still under the influence of original and long-continued spoliation and its traditions.

Perhaps the human system of labor and rewards as it is exemplified in this great and liberal age is not yet ready to more nearly perfect its method by this concession to the principle that what of value a man's mind creates is his as truly as that which his hands alone create; but sooner or later this concession must be made. In the meantime it is better to go another step on the right road than to remain where we are in this matter. Generations ago the idea that literary work of any sort was in any sense "property" was deemed absurd. What an author created was considered to be legitimately useful to whomsoever might find use for it. The poverty—and the consequent servility—of authors in the old times when authors created some of the treasures of the world that still survive as treasures was regarded as a matter of course. The present law in this country is certainly a great advance toward ultimate justice to the author, because it permits him for a time to enjoy the fruits of his genius. The confiscation of the fruits of his genius after a period, however, that still is sanctioned by law, is the result only of a survival of the old spirit of robbery, and an illustration of the power of precedent whether the precedent be good or evil. It would be another step from this ancient injustice to authors, of course, to lengthen the term during which an author may enjoy his own. But nothing short of perpetual copyright will ever be just and right, or effectively cure an ancient wrong that this age should be ashamed to perpetuate.

SOME years ago M. GUITRY, a prominent actor of Paris, won a lawsuit instituted by him against a manager for damages for a subordination of the actor's name on the bills in contravention of a contract that stipulated that GUITRY'S name should lead all the rest. No doubt encouraged by that suit, GUITRY has now brought action against another Paris manager to recover $20,000 for a like offense against his contract and his ego. Persistent insistence upon typographical magnificence and precedence is more often characteristic of the minor or the middling actor than it is of the great actor. In the one case, perhaps, the actor needs this emphasis and in the other he does not.

A NEW form of insanity has for some time been epidemic along the Rialto. It is the London engagement mania. The victims of this strange malady are usually managers, who suffer from the hallucination that the attractions "presented" by them are to play an engagement in London "in the spring." Let a metropolitan production win any meed of praise, and its manager rushes into print with the announcement that his company is going to London "in the spring" for an indefinite season. Of course the name of the theatre and date of the opening are not given, but these are immaterial. The manager has options on half a dozen theatres, the proprietors of which are tumbling over one another to book him. If all these stories should prove true, London will be given over to American companies "in the spring" and more theatres will have to be built to accommodate the rush.

PERSONAL.

BONSTELLE.—Jessie Bonstelle, leading lady of the Valentine Stock company, has been notably successful in her work during a long Fall engagement in Winnipeg. She added greatly to her reputation in heavy emotional roles during the Summer season with the Lyceum Theatre Stock company in Rochester, and captivated the theatregoers of Columbus, O., during September. Among the plays presented at Winnipeg were Camille, in which Miss Bonstelle is seen at her very best; Romeo and Juliet, The School for Scandal, Hazel Kirke, Magda, The Two Orphans, The Taming of the Shrew, Ours, with the Ninetieth Rifles and the barracks band; A Scrap of Paper, and The Professor. Newspaper critics unite in praise of Miss Bonstelle's talent, prophesying that she is one of the coming emotional actresses of the American stage.

MARCHESI.—Madame Marchesi, the world famous music teacher of Paris, celebrated last week the fiftieth anniversary of the beginning of her work as an instructor. The American colony in Paris sent to her a congratulatory address.

GOODWIN.—Nat C. Goodwin is going to produce a dramatization of Paul Leicester Ford's novel, "The Honorable Peter Stirling," to be prepared for the stage by Mr. Ford and Mildred Dowling.

TABER.—Robert Taber is said to have secured a lease of the London Adelphi, of which he proposes to take control in the Spring, appearing in Louis Shipman's play, D'Arcy of the Guards.

WARDE.—Frederick Warde, while in Los Angeles, Cal., recently, lectured at the high and normal schools, the Whitter Reform School, and St. Vincent's College.

MCKEE.—Frank McKee sailed for Europe last Wednesday on the steamship *St. Louis*.

WARNER.—Mrs. Neil Warner and her daughter, Affie Warner, who have been playing in We 'Uns of Tennessee, returned to New York last Wednesday after the closing of the company in the West.

HOPPER.—De Wolf Hopper produced The Mystical Miss (The Charlatan) at the London Comedy last Wednesday. The cables report that the presentation was successful.

RUSSELL.—At the request of Admiral Dewey, Lillian Russell volunteered her services and sang at a musicale for the benefit of the building fund of the Naval Veterans' Home, given at a private residence in this city on Thursday evening last.

DREW.—Louisa Drew, daughter of John Drew, made her professional debut at the Empire Theatre last Wednesday afternoon when she played the maid in The Tyranny of Tears, with her father's company, and played her very well, too.

FRENCH.—T. Henry French sailed on Saturday for London to attend to affairs concerned in the settlement of the estate of his father, the late Samuel French.

SARDOU.—It is said that Victorien Sardou will write a new historical drama based on the poisoning case that created such a sensation in France between 1670 and 1680, during the reign of Louis XIV., when Madame de Montespan's influence was dominant.

LESSING.—Madge Lessing will reappear in a leading role in Little Red Riding Hood.

NETHERSOLE.—Olga Nethersole is at Hot Springs, Va., this week. She will resume her tour next Monday.

HALL.—Rumor has it that Josephine Hall was married last week to Alfred E. Aarons, formerly manager of Koster and Bial's.

KEITH.—B. F. Keith, after his signal victory in preventing the street railway grabbers of Boston from putting their tracks back on Tremont Street, has gone to Norfolk, Va., where his steam yacht is waiting to take him on a long cruise in Southern waters.

BLEI.—Robert Blei, who formed the syndicate which controls Koster and Bial's, but withdrew from it a few days ago, started last week for the Klondike, where he is said to have large interests.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

R. W., New York city: The Harlem Opera House.

L. L. C., Worcester, Mass.: Nannette Comstock is with Otis Skinner.

H. J. R., Erie, Pa.: Clyde Fitch wrote The Social Swim.

C. H. C., Niagara Falls, N. Y.: Louise Beaudet appeared at the Manhattan Theatre last season in Mlle. Fifi.

H. H., Washington: Communicate with managers of productions in which electrical apparatus is employed.

CYCLIST, Trenton, N. J.: Eddie C. Bald has not reappeared on the stage this season. We believe that he is now in England.

TUMBLER H., South Bend, Ind.: Write to Harold Roorbach, publisher, 132 Nassau Street, New York city.

E. B., Bloomington, Ill.: Arthur Hoops was with Nat C. Goodwin before joining James K. Hackett. He is an American.

CONSTANT READER: Jay Taylor was recently a member of the opera company at the Trocadero Theatre, Omaha.

R. E. C., St. Louis: Alice Yates Grant wrote Jerry Burke, Moonshiner. It was played here by dramatic students and by Frederick Bond's Stock company at Albany last June.

G. T. B.: Perhaps one of the best books for you to read carefully for points is "Actors and Acting," by Alfred Ayres, published by D. Appleton and Company.

READERS, New York: The Heart of Maryland was first acted at the Elephant and Castle Theatre, London, Eng., Sept. 25, 1895, for copyright purposes. The first regular production occurred on Oct. 9, 1895 at the Grand Opera House, Washington, D. C.

J. K. W., Buffalo: 1. The Highwayman was originally produced at the Hyperion Theatre, New Haven, Conn., on Oct. 21, 1897, with this cast: Dick Fitzgerald, Joseph O'Mara; Constable Quiller, Jerome Sykes; Captain Rodney, Van Rensselaer Wheeler; Sir John Hawkhurst, H. W. Berrill; Toby Winkle, Harry MacDonough; Lady Constance, Hilda Clark; Lady Pamela, Maud Williams, Doll Primrose, Nellie Braggins. 2. It has not been produced in England. 3. The Geisha was first produced in America at Daly's Theatre, New York, on Sept. 9, 1896, with this cast: Marquis Imari, Edwin Stevens; Lieutenant Katasia, Neal McKay; Sergeant Takemini, Robert Shepherd; Buyer, William Hazeltine; Wun-Hi, William Sampson; O Mimosa San, Dorothy Morton; Juliette, Helma Nelson; Lieutenant Fairfax, Van Rensselaer Wheeler; Hon. Reginald St. Pancras, Eric Scott; Dick Cunningham, Herbert Gresham; Arthur Cuddy, George Lesoir; George Grinston, Henry Gunson; Tommy Stanley, Miss Emory; Lady Constantine Wynne, Marie St. John; Marie Worthington, Pauline French; Ethel Hurst, Gerda Wisner; Dorothy Sweet, Maym Kelso; Mabel Evant, Annette Spencer; Molly Seamore, Violet Lloyd. 4. Write to Charles Ditson and Company, New York city.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Nov. 17 to 23, 1899.

APPOMATTOX. By Robley Eugene Heller.

THE GHETTO. New scenes by Chester Bailey Fernald.

A GAY CHAPERON. By Benjamin Franklin Webb.

THE GREAT WHITE DIAMOND. By Walter Fessler.

A PARISIAN COCKTAIL. By Walter Fessler.

THE HANGMEN OF CAPTAIN DREYFUS. By Thomas Stein.

A HIGH TONED BURGLAR. By James Francis Dolan.

THE NIGHT BEFORE CHRISTMAS. By Hal Reid.

OSBERN AND URSYNE. By John Oliver Hobbes.

SAM TODD OF YALE. By Harry Lacy.

THE SCARLET STIGMA. By James Edgar Smith.

UN FIL A LA PATTE. By Georges Feydeau.

OBITUARY.

Mary Josephine Murphy, mother of Violet Carleton, of Canfield and Carleton, died on Dec. 2. Mrs. Murphy was the daughter of David T. Shaw, for many years treasurer of Ford's Theatre, Baltimore, and who was the author of the patriotic song, "Columbia, the Gem of the Ocean." Mr. Shaw kept a hotel in Baltimore, which was very popular with the profession. Edwin Booth, John T. Raymond, Stuart Robson, and many other stars were his guests. Mrs. Murphy was a niece of Rosa Watkins, a once famous actress, who is now in the Forrest Home, and of Mrs. John Hoey, who was leading woman of Wallack's for several seasons, and was a cousin of Amy Lee. Deceased leaves two children, Violet Carleton (Mrs. John Canfield), and Arthur Carter Murphy.

M. Florence Edwards (Mrs. Joseph Oppenheimer), after years of suffering, succumbed to Bright's disease on Dec. 12, at the New York Hospital. Mrs. Oppenheimer, whose maiden name was Donnalley, was a native of Niagara on the lake, and was twenty-eight year old at the time of her death. In 1889 she entered the profession as a member of the Henry Burlesque company. In December, of the same year, she joined Joseph Oppenheimer's forces. She was married to Mr. Oppenheimer on June 19, 1890, and was connected with his companies up to last season, when illness forced her to retire. Funeral services were held on Dec. 14 at the Little Church Around the Corner, whence the body was conveyed to Woodlawn Cemetery.

General Edward Ferrero died at his home in this city on Dec. 11 of heart disease, aged sixty-eight years. He opened the Lenox Lyceum, New York, some years ago with Theodore Thomas' Orchestra, and subsequently arranged there a season of concerts conducted by the late Anton Seidl.

Cady E. Howe died on Dec. 12 at his home in Brooklyn, of heart disease, aged eighty-seven years. He had been in years past prominently associated with the Barnum and Forepaugh circuses. A widow and two daughters survive.

Mrs. Jennie Hemstreet, daughter of the late Thomas and Adelaide Lennox, and mother of Charles Hemstreet, died at her home in Brooklyn on Dec. 9. She was a sister to Walter Lennox and a niece to Fred Lennox.

Adelaide Crawford, who has been appearing in vaudeville with Johnnie Carroll for several months past, died at her residence in this city on Dec. 11. She was a pretty woman and a clever actress.

Silas B. Loomer, owner and for many years manager of the Loomer Opera House, Willimantic, Conn., died in that city Dec. 11, aged seventy-five years.

W. Warren, at one time agent for Corinne, died at New Orleans, La., on Dec. 13.

THE USHER.

This number of THE MIRROR not only celebrates the Christmas festival, but marks the completion of THE MIRROR'S twenty-first year—the attainment of its majority.

When one looks back over the long period during which THE MIRROR has served the interests of the American stage, one finds that many of the years show the gravestones of experiments in dramatic journalism—some that were equipped with brains and capital and deserved a better fate; some that had no more substantial expectations of permanence than were based upon the delusive flatteries of hope.

Indeed, the untoward fate of all these ventures might seem to show by contrast that THE MIRROR bore a charmed existence, proof against the storms and the hazards that brought to disaster so many brave navigators. But those that have watched its career and have analyzed the results it has achieved know that its steady and resistless progress is due to a policy in which fearlessness, honesty and truth are ingredients as pronounced as utility and journalistic enterprise.

THE MIRROR from the beginning has been independent. It has encouraged whatever makes for the dignity and advancement of the stage and of stage folk, and it has opposed consistently whatever has threatened to injure the profession's welfare, whether materially or artistically considered. It has never hesitated to strike at the drama's foes, wherever they have shown themselves—in the pulpit, in the press, or in the speculator's den.

THE MIRROR'S readers have become a vast army, lodged in every city and town in the United States, comprising people of the theatre and people interested in the theatre. They have an abiding faith in THE MIRROR and all its works. They are loyal to it because it is loyal to its creed.

No "influence" has ever been able to affect its course. Its enemies realize that quite as keenly as its friends. It has been, as it will always be, the organ of the American stage; but it has never been, nor will it ever be, the organ of any individual or clique.

Men have tried sometimes to hurt THE MIRROR. Silly speculators, unable to corrupt its principles or to escape its hostility to conspiracies against the prosperity and progress of the theatre, once upon a time sought to institute a MIRROR "boycott" among such members of the profession as were unfortunate enough to consider themselves dependent upon them for a livelihood.

The net result of this proceeding was that THE MIRROR'S advertising business simultaneously increased to an extent unprecedented in its history. The "boycott" was as great a failure as the many efforts in other directions by the same coterie to gag THE MIRROR and protect themselves from its exposures and criticisms.

It is a good thing for the profession and the stage that in THE MIRROR they have an advocate and champion that is as invulnerable to assault as it is proof against corruption.

From Terre Haute, Ind., Mr. Hackett writes me as follows:

The Terre Haute House in this city refuses to permit members of the theatrical profession to place their names upon the main register.

The explanation given implies an insult to every man and especially to every woman in our profession. I have had no unpleasant relations with the management myself, but I think that the members of our profession who have its dignity and serious interest at heart should patronize the other hotel, the Philbeck, which is equally good, and at which they will not be assigned to "theatrical alley," or the worst rooms in the house, and prove unwelcome guests.

Most sincerely,
JAMES K. HACKETT.

While Mr. Hackett does not explain the Terre Haute House proprietor's reason for his peculiar treatment of theatrical guests, it is not necessary that more than the fact should be made known to the profession at large, whose members will be glad, no doubt, to act upon Mr. Hackett's suggestion.

The ante-Christmas period is always attended by depression in theatrical business from perfectly natural causes; but this year the theatres, not only in New York, but elsewhere, are suffering more than usual.

With two or three exceptions, the playhouses in this city have shown an ominous array of empty seats since Thanksgiving, and the prospects are that this week the lowest point in the year's receipts will be touched.

But, on the whole, the theatrical season in New York has been more than ordinarily prosperous. There have been two or three genuine successes, the names of which will occur at once to any observer, and there have been several moderately paying productions. On the other hand, there have been a number of unqualified failures.

The general conclusion to be drawn from the results thus far is that while the public has plenty of money to spend upon really excellent attractions, it gives no more patronage to the other kind than it did when times were stringent.

Appropriately, in these days when the god Mars is disturbing the Anglo-Saxon race, C. P. Farrell publishes "A Vision of War," by the late Colonel Robert G. Ingersoll, with many pictorial illustrations in colors, drawn by Harry Ogden.

This magnificent word painting was one of the greatest products of the brain of the great orator and poet, and in its new and attractive setting it will stir the hearts of thousands.

General Lew Wallace might make a good press agent for somebody else, but in crying his own wares he shows bad taste and a perversity of mental view.

Recently he was credited with speaking of the play that has been made from his novel (and made by William Young, if report speak truly) as if it were the product of his own pen, and as if it were the first drama that could safely be seen by Christendom. Here are his words:

I have been trying to devise a play which any Christian person, man or woman, might attend without violence to his conscience or without shocking any principle. I think that has been accomplished, and I may invite the whole Christian world to see this performance.

Inferentially, General Wallace suggests that no other plays can be attended by Christians without strain of conscience or shock to principle. That is a somewhat sweeping assertion, which either betrays the fact that the General has not often emerged from his remote Indiana homestead to observe the better aspects of the theatre, or that he is ambitious for the whole Christian world to see the play made from his book, at $2 a head.

When one reflects upon some of the circumstances attending the production which General Wallace recommends to the Christian world, there may seem to be a lack of consistency between his assertions and the facts.

TOURING IN JAPAN.

Another interesting letter from MAX BEROL, manager of Konorah, is published below. The letter is dated Kobé, Japan, Nov. 10:

"The Konorah, the Modern Witch Company, played at Tokio in the Hotel Metropole, the only available place. The performance mystified the high class Japanese, of whom a large number attended, including the Minister of Foreign Affairs, the Minister of the Household Department and others, to such an extent that the Japanese newspapers commenced to discuss the mysteries in a vain endeavor to explain them. It may surprise Americans to know that the papers were sufficiently progressive to send reporters to interview Konorah, the *Hochi Shimbun* going so far as to publish a cut of her, made by its own artists. The first questions asked by the Japanese reporters were: 'Are you rich?' 'How old are you?' and 'What is your social standing?' This evidently was not impertinence, but good etiquette. So much argument ensued that Konorah received an invitation from Count von Leyden, the German Minister, to give a performance at the German Embassy, which was attended by some Princesses of the Court and most of the diplomatic corps. We had the pleasure to meet the United States Minister, Alfred E. Buck and wife, as well as Lieut. A. Key, the naval attache, at this special performance.

"We also had the good fortune to witness the opening performance of the season of Ichi-Kawa Danguro, the Irving of Japan. Through the aid of a reporter of the *Nichi Nichi* I was able to interview this veteran on the subject of adopting Western methods on the Japanese stage. Since the comedian, Kawa-Kami, returned from Paris and London, two years ago, with European ideas, and attempted to introduce European methods and adaptations of European plays, the matter has been under discussion.

"From Tokio we went to Kobé, the second town in importance for theatrical companies, and the only one, except Yokohama, that has a theatre. This house is the Gymnasium Theatre, owned by the Athletic Club, and has a capacity of over 400, with a very small gallery. The rent is 50 yen ($25) a night. Nothing is furnished except light. Other charges are: Ticket seller, 2 yen; ushers, 1 yen each; stage hands, nominal. The stage dimensions are: Depth, 24 feet; width, 36 feet; proscenium opening, 18 feet; height to fly girders, 12 feet. The theatre is lighted by gas, and has two large dressing rooms, one large green room. Scenery, seven sets of exterior (drops) and two sets of interior (flats). The usual prices of admission are 1 and 2 yen, though some companies charge 3 yen for best seats. Five per cent. on all sales is charged by the firm handling the advance sale. Since the new treaty went into effect the various municipalities are taxing Japanese theatres according to area. Besides this, each performer must have an individual license. When the Dallas and Musgrove company played Kobé the square foot license only amounted to 4 yen a night. This seemed too little to the authorities, and they demanded 10 per cent. of the receipts, which was paid under protest. The matter is still in the courts. The same was demanded of the Konorah Company, but the judicious distribution of one complimentary ticket settled the matter, and we paid 1 yen for two nights (50 cents.) At Tokio the authorities sent policemen by the dozen with all sorts of questions, measured the hall, required us to fill out a dozen blanks, called the hotel proprietor five times to the City Hall, and finally charged 18½ sen (9¼ cents) license, and requested two tickets for the Chief of Police."

NOTES OF NEW THEATRES.

The new Tallula, Ill., Opera House was opened Dec. 11.

Ground will be broken this week for a new theatre at Conneaut, O. The house will be completed by Spring and will be managed by Cal Moore.

The new Empire Theatre, at Flint, Mich., under the management of Peltier and Walter, is now completed. The house is modern in every particular and has a seating capacity of nearly 1,000.

COMPANIES CLOSING.

Daughters of the Poor closed at Trenton, N. J., Dec. 8, and the company returned to New York.

The Wang Opera company closed until after the holidays at Fort Scott, Kan., on Dec. 9. The entire company returns to New York city.

AMERICAN ACADEMY MATINEE.

The students' third matinee of the season, given at the Empire Theatre, by the senior class of the American Academy of Dramatic Arts on Thursday afternoon, began with a one-act failure, and ended with one of the most successful little dramas that students have presented in a long time.

The first, Jerry and a Sunbeam, a duologue by Cosmo Hamilton, proved to be wretchedly poor stuff for stage presentation. There was in it no trace of originality; the one situation, stretched out to cover the time between ring up and ring down, was without plausibility, and whatever cleverness lurked in the lines might be better appreciated if read than when listened to in the theatre. Jerry Armstrong and Mary Bellasis are very much in love with each other, and neither has the courage to announce the fact—except in asides. After conversing at cross purposes for many weary minutes the hero discovers that the heroine cares for him and exits hastily after her. The exit was not badly arranged. In the two characters Florence Wickliffe and R. C. Turner struggled commendably. When their handicap is taken into account, it must be said that each is worthy a fair measure of praise.

A Love Potion, by Osmond Shillingford, was next acted, for the first time, by the following cast:

Count Philip of Breville	William C. Lamp
Count Bertrand of Sarcy	John Hons
Cecile	Eva Watson
Leonore	Dorothy Peper
Man-at-Arms	James McKean
Page	Mabel Dixey

The action of the capital little tragedy takes place in France at the time of the Second Crusade. Count Philip, husband of Cecile, loves his sister-in-law, Leonore. For his love he is willing to sacrifice all honor among men. He declares his passion to Leonore, who, overwhelmed by the disgrace of the avowal, takes a poison, and, dying, begs Count Philip to retrieve his honor by joining in the crusade.

Dorothy Peper, as Leonore, was, at the outset, inclined toward an exaggerated melancholy in speech and manner. The tragic denouement was too plainly foreshadowed in her earlier speeches, thereby losing an effect of contrast that might have enhanced the power of the later scene, which was played with intelligence and force. William C. Lamp was an excellent Count Philip. The other parts were well played, and the scenery and costumes were unusually fine.

Put to the Test, a new pantomime by Edwin Star Belknap, with music by Harvey Worthington Loomis, was the third event of the afternoon. It was cast as follows:

Walton Thorne	Cecil Blount de Mille
Betty Jordan	Marion Wright
Maid	Brenda Louis

The necessarily simple story of Betty's strategy to test Walton's love for her was well unfolded by the young players. Marion Wright and Cecil Blount De Mille acted with considerable vivacity and polish, but the true soul of pantomime was best displayed by Brenda Louis, in the small part of the maid. There was in her facial expression and in her gestures the sparkle and drollery of the pantomimists of Latin blood—qualities that are rarely found in Anglo-Saxons, however thoroughly they may have been trained. The music was pleasing, and at one point in the score the composer succeeded splendidly in the difficult feat of cracking a musical joke.

The performance ended with the presentation of a vivid, powerful one-act play by Evelyn Greenleaf Sutherland, entitled At the Barricade. At once it must be said that this melodramatic tragedy was the pronounced success of the afternoon. The players, all of whom acquitted themselves creditably, were cast as follows:

Marquis de Matrevanche	Westropp Saunders
Laurent	John Hons
Kadoc	Carl Ekstrom
Jacques Sage	Ralph Yoerg
Dr. Rodelinc	James Rodney
Thanson	Samuel Stone
Yvonne of Guimparte	Kate Hassett
Claire	Evelyn Wood
Nicolette	Ethel May Norman
Thymette	Brenda Louis
Marton	Margaret Parnell
Jeanne	Lucy Ballard

For an overture to the drama the orchestra played the Marseillaise; behind the curtain voices were heard joining in the familiar anthem, a few shots, followed by death screams, were heard, and the quickly rising curtain disclosed a street in the Latin quarter of Paris at the time of the Commune of 1871. Between the red brick buildings, that by their orderliness gave an impression of peace, stretched the evidence of riot and bloodshed, the barricade. A broken table, a few chairs, the flotsam and jetsom of hastily pillaged houses, formed this pitiful barrier. The body of a white-haired old man lay half beneath the debris. Behind it, for a moment, stood a crowd of defiant, bedraggled women shrieking the song of the Revolution.

With a shout the besieging company of soldiers sprang upon them, shooting, bayoneting, cursing. In the distance a single voice rang out in the Marseillaise. A shot sounded far away, and the song turned to a shriek of death, in the middle of a word. The spirited action of this scene could scarcely have been improved. It was a Detaillé picture come to life.

Three Pétroleuses, their hands bound behind them, were placed against a wall. They were Thymette, Marton, and Jeanne—impersonated by Brenda Loius, Margaret Parnell, and Lucy Ballard. They expressed intensely the individual emotions created by the Commune. Thymette, sneering, laughing, coaxing, cursing the guard, Jacques Sage. Marton, cowering, pleading—asking her comrades "how shall we feel when we are shot?" Jeanne, a hag, shrieking the *argot* of the streets at the aristocrats. The impersonations were splendid.

Lieutenant Laurent, son of Marquis de Matrevanche, is in love with Claire, Comtesse de St. Lemaire. He takes prisoner the queen of the Pétroleuses, Yvonne of Guimparte. She is to be executed at once. Defiant, sneering, cajoling, she comes forward pointing to the Marquis as her former lover; and declares that Laurent is their son. The Marquis admits it—and laughs. Laurent begins to untie the cords from Yvonne's wrists.

"What are you doing that for?" she demands.

"You are my mother!" says Laurent.

"You will be killed for this!"

"You are my mother!" repeats Laurent.

When Yvonne's hands are free she throws her arms around Laurent, kisses him, and at the same time, stealthily, she takes his revolver from his belt. Tearing herself from his embrace she looks scornfully at the Marquis.

"I am going beyond a barricade where you may never follow!" cries Yvonne—and, placing the revolver against her breast, she fires.

There are two little errors in the drama that might easily be righted. The first is Laurent's repetition of "You are my mother!" just two too many times. The situation has all the delicacy of great dramatic strength, and it is marred by being held too long. The other error is the last speech of the Marquis. It is a mistake.

The work of Kate Hassett was artistic, powerful, and satisfying. Evelyn Wood was a graceful Claire, and her quiet impersonation afforded a pleasing foil to the more highly colored characterizations of the others. Ethel May Norman was a winsome Nicolette.

As the Marquis, Westropp Saunders gave a capital bit of character drawing, though his conception of the role was superior to his portrayal. John Hons, as Laurent, also saw more in the character that he assumed than his unripe art could display. It is of such material that good actors are made. The other parts were satisfactorily played: Ralph Yoerg's characterization of the "burnt brain" corporal, Jacques Sage, being especially worthy of praise. The admirable stage-management is to be placed to the credit of Charles Jehlinger.

Daniel Sully in The Parish Priest.

PROFESSIONAL DOINGS.

Above is a picture of Mayme Gehrue in a rag-time pose. Miss Gehrue is considered the most artistic buck and rag time dancer before the public. She has also made a great success as a singer of "coon" songs and as a cake walker. She is at present a dancing feature with Little Red Riding Hood, and is greeted everywhere with praise from the press and from her audiences.

Master Mique Spooner is now at school at Pasadena, Cal. Alfie Spooner's illustrated songs are features with the Spooner Dramatic company.

Upon reading the part in which he was to be featured in The Bowery After Dark Willis Granger declined the engagement.

Charles Edwards, a musician with Shepard's Minstrels, was married at Sioux City, Ia., Dec. 9 to Miss Lewis.

Hope Booth will sail on Dec. 23 for France, and after a business sojourn in Paris she will go to St. Aubra, France, a health resort. Later, it is said, she will visit Switzerland and Italy. Next season she will star in this country in a "musical comedy" called A Warm Baby.

Evelyn Forbes, who has been playing Ellen Sarto, the Italian girl, in Sidewalks of New York, has been transferred to The Irish Alderman by Manager Davis, and assigned to the part of Eleanor Corrall.

It is announced that Rosa Masso, a Cuban, will be seen during the season, under the management of L. A. Brambila, in For Her Money, a comedy by Annie Lewis Johnson.

Jules Murry has opened an office in the Knickerbocker Theatre Building.

Kelly's Kids is meeting with deserved success in the West. Manager T. W. Dinkins has made some changes in the cast that have improved it. The company will remain in the West for some time, making its bow to New Yorkers in the Spring.

J. Marcus Doyle, long one of the most popular of minstrel song and dance men, is said to be dying at the Sisters' Hospital, in Buffalo.

The Shepherdess is the title of a pastoral opera, in two acts and an intermazzo, by Marion Chase, which she has copyrighted.

William H. West has secured a new business staff, with the exception of John T. West, who remains as business-manager for West's Big Minstrel Jubilee, having engaged Charles R. Bugbee as manager, and Sanford B. Ricaby as general agent.

Ernest Bond, a popular performer at the London Music Hall, has brought over a new English melodrama, The Heart of London, which will be produced next season under S. Myers' management.

Helene A. Smith, daughter of William A. Smith, and George W. Walker, of Philadelphia, were married at the Little Church Around the Corner by the Rev. Dr. Houghton, on Dec. 16, 1899.

Fisher and Carroll and their company, in The Lobster, will rest in New York this week as originally planned, after three months of gratifying success, resuming on Christmas. The company is booked solid in week stands until May.

A Bachelor's Baby closed at Niagara Falls, N. Y., Dec. 10.

John D. O'Hara, of the Peters Comedy company, was initiated by Knoxville Lodge 160, B. P. O. E., Dec. 11, at a special session of the Elks. He was presented with a jeweled gold Elk's head button.

Wallace P. Keffer signed last week to manage the tour of Sheehan and Kennedy for three years, commencing Sept. 1, in James P. Ramsdell's farce, A Tipperary Christening. The company will number eighteen people.

Elmer E. Vance has revived The Limited Mail, and will continue it all season.

Little Josie McMahon was presented with a handsome chatelaine watch by the members of the When London Sleeps company, on the stage of the Empire Theatre, Providence, last week.

Mary Linck, of the Castle Square Opera company, will take a few weeks' rest at her home before joining the Western branch of the organization. She was to appear in The Bohemian Girl at St. Louis, but her recent work in the title-role of Fidelio at the American Theatre was so fatiguing that a brief holiday was advised by her physician.

A WEDDING OF INTEREST.

Edward A. Emery, who is this season playing Lord Robert Ure in The Christian, and Florence Simpson, who assumes the role of Betty in the same production, were married at the Episcopal rectory in Sioux City, Iowa, on Dec. 6. The marriage was a complete surprise to the other members of the company. Both the bride and groom are well known and popular in the profession. Before going upon the stage Mr. Emery served with distinction as an officer in the British army. He was in the expedition to Khartoum, and was also in the first war against the Boers in South Africa. This season he has been credited with a splendid bit of characterization in the role of Sir Robert Ure.

THE ELKS.

Butler, Pa., Lodge held memorial services Dec 3 before 1,000 people.

Harrisburg, Pa., Lodge No 241 held memorial services at the Grand Opera House Dec 10.

Helena, Mont., Lodge held memorial services Dec. 3 in Music Hall. Prof. [illegible] Bandmann recited [illegible] which was much [illegible]

Salem, Ore., [illegible] held memorial day services [illegible]

Wi[illegible]
Wi[illegible]

CURRENT AMUSEMENTS.

Week Ending December 23.

New York.

METROPOLIS (Third Ave. and 142d St.), CARL A. HASWIN IN A LION'S HEART.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), STOCK.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), THE GREAT RUBY.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
MINER'S (125th St. nr. Lexington Ave.), VAUDEVILLE.
THE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), PADEREWSKI RECITALS—Jan. 6 and 20.
THE NEW YORK (Broadway and 45th St.), Closed.
CRITERION (Broadway and 44th St.), JULIA MARLOWE IN BARBARA FRIETCHIE—61 to 68 Times.
THE VICTORIA (Seventh Ave. and 42d St.), THE ROGERS BROTHERS IN WALL STREET—94 to 100 Times.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed.
MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY STOCK IN CARMEN.
BROADWAY (Broadway and 41st St.), BEN HUR—25 to 30 Times.
EMPIRE (Broadway and 40th St.), JOHN DREW IN THE TYRANNY OF TEARS—111 to 118 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), MAURICE GRAU OPERA COMPANY.
THE CASINO (Broadway and 39th St.), ALICE NIELSEN IN THE SINGING GIRL—58 to 64 Times.
KNICKERBOCKER (Broadway and 38th St.), THE KENDALS IN THE ELDER MISS BLOSSOM—72 to 79 Times.
HERALD SQUARE (Broadway and 35th St.), A GREEK SLAVE—28 to 29 Times.
GARRICK (35th St. East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—44 to 50 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
SCHLEY (112 West 34th St.), now building.
MANHATTAN (1285-1287 Broadway), ANNA HELD IN PAPA'S WIFE—37 to 43 Times.
THIRD AVENUE (Third Ave. and 31st St.), WICKED LONDON.
BIJOU (1239 Broadway), MAY IRWIN IN SISTER MARY—55 to 61 Times.
WALLACK'S (Broadway and 30th St.), FRANK DANIELS IN THE AMEER—15 to 21 Times.
DALY'S (Broadway and 29th St.), THE MANŒUVERS OF JANE—26 to 33 Times.
WEBER & FIELDS' (Broadway and 29th St.), THE WHIRLIGIG—93 to 100 Times—BARBARA FIDGETY—13 to 20 Times.
COMIQUE (Broadway and 29th St.), HOODY DOTTY—25 to 36 Times.
FIFTH AVENUE (Broadway and 28th St.), MRS. FISKE IN BECKY SHARP—109 to 116 Times.
THE GARDEN (Madison Ave. and 27th St.), RICHARD MANSFIELD IN THE DEVIL'S DISCIPLE, PRINCE KARL, A PARISIAN ROMANCE, DR. JEKYLL AND MR. HYDE.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), CYCLE RACES—Dec. 23.
MINER'S (212-214 Eighth Ave.), IRWIN BROTHERS' BURLESQUERS.
MADISON SQUARE (24th St. nr. Broadway), WHEELS WITHIN WHEELS—9 to 16 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), ANNIE RUSSELL IN MISS HOBBS—117 to 124 Times.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), SHORE ACRES.
IRVING PLACE (Southwest cor. 15th St.), DRAMA AND COMEDY IN GERMAN.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE DAIRY FARM—75 to 82 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), 'WAY DOWN EAST—42 to 49 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), THE MERRY MAIDENS.
STAR (Broadway and 13th St.), UNDER THE CITY LAMPS.
GERMANIA (147 East 8th St.), THE RESEMANN COMPANY IN GERMAN REPERTOIRE.
LONDON (235-237 Bowery), MIACO'S JOLLY GRASS WIDOWS.
PEOPLE'S (199-203 Bowery), THE HEBREW DRAMA.
MINER'S (165-169 Bowery), LANG'S BURLESQUERS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), MRS. FISKE IN BECKY SHARP for Christmas Week.
PARK (288 Fulton St.), STANDARD OPERA COMPANY.
HYDE & BEHMAN'S (340-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), WILLIAM BARRY IN THE RISING GENERATION.
UNIQUE (194-196 Grand St.), MISS NEW YORK, JR.
EAGLE (Grand Ave. and Fulton St.), Closed.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (201-207 Jay St., nr. Fulton St.), FRED IRWIN'S MAJESTIC BURLESQUERS.
EMPIRE (101-107 South 6th St.), THE TAMMANY TIGERS.
COLUMBIA (Washington, Tillary and Adams Sts.), THE SIGN OF THE CROSS.
GAYETY (Broadway and Middleton St.), ROSE MELVILLE IN SIS HOPKINS.
LYCEUM (Montrose Ave. and Leonard St.), EAGLE'S NEST.
BIJOU (Smith and Livingston Sts.), COLE AND JOHNSON IN A TRIP TO COONTOWN.
MONTAUK (585-587 Fulton St.), JULIA ARTHUR IN MORE THAN QUEEN.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Irving Place—Das Recht auf Sich Selbst.

Play in four acts by Friedrich von Wrede. Produced Dec. 11.

Dr. Philipp	Paul Faber
Karl	Kleiner Wilke
Anina	Martha Schiffel
Hans Lutz	Franz Kierschner
Fritz Hart	Rudolph Klein-Rhoden
Professor Brause	Fritz Hitzigrath
Professorin Brause	Wilhelmine Schluter
Ein Hauptmann	George Le Bret
Der Pastor	Semmy Herzmann
Ein altes Fraulein	Lina Hanseler
Marie	Ruscha Michaelis

Prince Friedrich von Wrede's four-act play, Das Recht auf sich Selbst (The Right of the Individual) was first presented on Dec. 11 at the Irving Place Theatre. Its Ibsenish plot, the provincialism of its characters and its suburban setting combined all condemn it to the realm of uninteresting plays. Even the usual careful cast of this theatre was unable to relieve the dolorous situation, and the play was taken off on Dec. 13. The story went thus:

Dr. Philipp, widower, is deeply moved by the heroic rescue of his little son from drowning. He learns that the rescuer is a young woman, a stranger in the neighborhood, who plaintively explains that she had nothing to lose, and, therefore, did not hesitate to risk her life. A mutual attachment develops between the two, and eventually the doctor marries the young woman. They are congenial and happy. One day a nephew of the doctor, a traveling salesman, comes to town for a few days and sees the wife for the first time. He remembers having seen her face before and is haunted by the memory. The wife is troubled and nervous, conscious of his attempts to recall. Suddenly it all comes to him, and he confides to the father of the doctor that he had seen the picture of the wife in the rooms of a lawyer in Berlin.

Anina, the wife, had been tried once for the theft of some important documents. Though guiltless, appearances were against her, and she was sentenced for three months. The stigma of the prisoner ostracized her, and she had drifted from place to place, pursued by it relentlessly. The father rushes off to Berlin to certify the facts and then rushes back to unfold them to the son.

Forgetting love, the doctor bursts upon his wife in a fit of indignation and horror, and his angry words so wound her that she tries to take poison. Then his love for her leads him to pity her misfortune, and the curtain falls on the reunited pair.

The company did what they might with the play, but seemed to feel the dead level of it and did not rise above it. The Anina of Martha Schiffel was well modulated and ladylike, and no one else made much of an impression, except the painfully vociferous performance of Franz Kierschner as Hans Lutz, the father.

DIE HAUBENLERCHE.

Play in four acts by Ernst von Wildenbruch. Produced Dec. 14.

August Langenthal	Paul Faber
Hermann	Rudolph Klein-Rhoden
Juliane	Martha Schiffel
Frau Schnaderbach	Wilhelmine Schluter
Lene	Emmy Schroth
Ale Schmalenbach	Julius Ascher
Paul Ihlefeld	Rudolph Senius

Die Haubenlerche (The Tufted Lark) was put on at the Irving Place Dec. 14 to revive the spirits depressed by its predecessor. It was a four-act play by Ernst von Wildenbruch.

The scene is Berlin at the present time. August Langenthal, a paper manufacturer, is guardian to his frivolous young brother. Among the dependents of the Langenthals are the Schmalenbachs, mother, daughter and uncle. The daughter loves and is loved by an employe of the paper manufacturer. Under the influence of a theory about the duty of the rich toward the poor, the elder brother proposes marriage to the girl and is accepted, because she believes that she will have means, as wife of the rich manufacturer, to send her invalid mother to the baths. The lover is heart broken. The girl soon feels the bitterness of her counterfeit and is keenly unhappy. Then the younger brother steps in, and, under the guise of restoring her to her lover, who has gone away, he persuades her to come to his rooms. Here she is discovered by her fiancée, who now holds the key to a dramatic situation, and makes generous use of it by first sending away the brother, then reading the young woman a lecture, condoling with the lover, who has mysteriously turned up, and, finally, ending the play by setting the girl free so that she may join her sweetheart.

There was an even excellence throughout in the playing. It was pleasant to see the reappearance of Julius Ascher in one of his inimitable character impersonations. It is a pity that this really clever comedian may not be seen oftener in the line of work in which he so excels. As Ale Schmalenbach, the rag picker, he was truly artistic in his appreciative drawing of the old man. Emmy Schroth and Rudolph Klein-Rhoden also made pronounced successes.

At Other Playhouses.

Owing to the necessity of sending this number to press earlier than usual, the reviews of the Monday productions are deferred until the next number. The week's announcements at the theatres are as follows:

FIFTH AVENUE.—Mrs. Fiske will close her very successful New York season in Becky Sharp on Saturday night, Dec. 23. On Christmas night she will open a week's engagement in Brooklyn at the Academy of Music.

BIJOU.—May Irwin continues in Sister Mary.

WALLACK'S.—Frank Daniels, in The Ameer, is the attractive bill.

KNICKERBOCKER.—Mr. and Mrs. Kendal, in The Elder Miss Blossom, are nearing the close of their New York term.

HARLEM OPERA HOUSE.—The Great Ruby is the week's announcement.

METROPOLIS.—Carl Haswin, in A Lion's Heart, is programmed.

GRAND OPERA HOUSE.—James A. Herne's Shore Acres is the attraction for the week.

EMPIRE.—The Tyranny of Tears will come to an end Dec. 23.

MADISON SQUARE.—Wheels Within Wheels continue to run.

CRITERION.—Julia Marlowe, in Barbara Frietchie, is still occupying the stage.

GARRICK.—William Gillette continues in Sherlock Holmes.

DALY'S.—The Maneuvers of Jane is the bill.

GARDEN.—Richard Mansfield, in The Devil's Disciple, was the announcement for Monday night.

LYCEUM.—Annie Russell continues in Miss Hobbs.

BROADWAY.—Ben Hur is the bill.

ACADEMY.—The continuation of 'Way Down East is announced.

FOURTEENTH STREET.—The farewell performances of The Dairy Farm are announced for the week.

MURRAY HILL.—The Henry V. Donnelly Stock company is billed to appear in Carmen through the week.

CASINO.—Alice Nielsen continues in The Singing Girl.

HERALD SQUARE.—Primrose and Dockstader's Minstrels are booked for two weeks, beginning on Christmas Day. Naughty Anthony is underlined for Jan. 8.

STAR.—Under the City Lamps is the week's bill.

MANHATTAN.—Anna Held continues successfully in Papa's Wife.

OLYMPIC.—This Harlem house suspends the burlesque policy this week, when A. Q. Scammon's Side Tracked is the announcement.

THE AMARANTH'S SECOND PLAY.

The second offering of The Amaranth Society for the present season at the Academy of Music, Brooklyn, presented last Wednesday evening, was Sydney Grundy's capital comedy, A Pair of Spectacles. The society, always at its best in comedy, entertained and pleased a large and appreciative audience. Harry C. Edwards, the Amaranth's clever character man, essayed the role of Benjamin Goldfinch, giving one of his well studied and enjoyable portrayals. John E. Irwin was at times a trifle too boisterous for the gruff and good hearted Uncle Gregory, but when he did not overstep the bounds he gave an excellent performance. Hugo Wintner's talents were confined to a small part, Percy, with no opportunities. Jean Hubbell, a newcomer, with a fetching personality, displayed evidences of ability in the part of Lucy Lorimer, but lacked positiveness in her principal scenes. May Regina McAvoy presented a charming picture as the young wife but her reading of the lines was exceedingly faulty. In a little character bit, Bartholomew, Franklin S. Brady scored handsomely. Charles E. Cortis was at his best as Dick. John H. James, John J. Corell, Walter C. Nelson, and Annabelle Hill were also in the cast.

DEATH OF MISS ROSE.

Carrie Rose, daughter of Frank Oakes Rose, died in this city on Dec. 15, of congestion of the brain. For a number of years Miss Rose was prominent in the theatrical profession, and was esteemed an actress of much ability and promise. She made her professional debut in the New York production of The World, and afterward played a succession of leading roles, in all of which she succeeded. Her impersonation of Edith, the blind girl, in Young Mrs. Winthrop was one of the hits of her career. Miss Rose appeared for the last time during the season of 1897-98 in the leading role of The White Squadron. She was married several years ago to Fred Strong. The remains were buried in Greenwood Cemetery on Dec. 18.

HARRY COURTAINE DYING.

At the time that this number of THE MIRROR went to press on Saturday it was reported that Harry Courtaine was lying at the point of death in the hospital on Blackwell's Island. His relatives had been sent for and the end was expected at any hour.

Henry Courtaine came of a prominent Irish family. He was born in that historic section of Dublin comprehended between Stephen's Green and Trinity College. In boyhood he possessed a voice of phenomenal sweetness, and at the age of ten he was a chorister at the Moorfields Catholich Church. Under the tutorship of Signor Garcia, father of Madame Viardot Garcia and principal instructor in the Royal Academy of Music, young Courtaine acquired his earliest musical education. Signor Maraschotti, in Paris, was his next *maestro*, and he was in constant vogue singing at concerts and fashionable gatherings. While in Florence, where he studied under Romagni, young Courtaine met Charles Braham, whom he accompanied to Naples. He varied his studies with performances in public, and on his return to England began his real professional career, playing light comedy parts at Glover's Theatre, in Glasgow. An engagement in Liverpool at the Royal Amphitheatre followed the Glasgow season, where he came in contact with some of the great English players of the day. Charles Mathews, John Vandenhoff, Barry Sullivan, and Madame Celeste were among the mentors of the young actor, who was quick to profit by the advantages of these illustrious intimacies. From Liverpool Courtaine went to Bath and Bristol, which in those days were small theatrical centres in themselves. His first London appearance was made at the Adelphi under Benjamin Webster, with whom he remained three seasons. It was at this same theatre that Emma Grattan made her London debut in Green Bushes. She became the wife of Courtaine, and the pair ranked with the most promising younger artists of the English stage.

Courtaine quarreled with Ben Webster and seceded to the rival establishment of E. J. Smith, at Drury Lane. Here he scored an unqualified success as De Gremio in The Ladies' Battle, adapted from Scribe by "Tom" Robertson. His migration to America came about in this way: The agent of Tom Maguire being then in London on the lookout for acquisitions for the San Francisco Stock, his attention was directed to the Courtaines, and he lost no time in securing them for a season on the coast. Courtaine's American debut was made at Maguire's Opera House, on Washington Street, San Francisco, as Walter Maidenbluish in The Little Treasure. He speedily jumped into popularity and became a fixed favorite with California audiences. The mere announcement of Courtaine's name on a play bill sufficed to crowd the house. In the line of light comedy and characters he had scarcely an equal. Among the important parts which he originated on the coast were Elliot Gray in Rosedale, Badger in The Streets of New York, Manuel in The Romance of a Poor Young Man, and Dr. Butcherby in An Unequal Match.

When in 1879 he consented for the first time in his long career to take a benefit, an overflowing house testified the esteem in which his talents and personal qualities were held by 'Frisco playgoers. He then came East, and joined A. M. Palmer's forces at the Union Square Theatre for the season of 1879-1880. His first appearance was as the Hippocentaur—a thankless part—in French Flats. He obtained his opportunity, however, in The Two Orphans, when as Jacques Frochard he created a lasting impression. The following season Courtaine left the Palmer company and joined the stock at Abbey's Park Theatre. In 1881-1882, opening at Philadelphia, he appeared as Jayheu Brown in Steele Mackaye's dramatization of Judge Tourgee's political novel, "A Fool's Errand." He gave a most vivid and finished portrait of the old Unionist, and his work was indorsed by every critic where the play was presented. As Clifford Armitage in The Lights o' London, at the Chestnut Street Theatre, Philadelphia, and as Major Beckley in Youth at the Lyceum in the same city, he appeared with equal success. There was no evidence of waning power when this fine actor played in Sedley Brown's Long Lane; or, Pine Meadow, at the Fourteenth Street Theatre in 1890.

With the mention of this last achievement, it is kindlier to close the chronicle. Courtaine's subsequent career was one which is better forgotten. He excited the pity and sympathy of the friends who had known him as the most popular actor on the Pacific Coast. In the palmy days of Maguire's *régime*, when money flowed in plentitude. Courtaine was the first favorite of 'Frisco. It is just to his memory to think of him only in those golden days.

A RUMOR ABOUT THE HERALD SQUARE.

There was a rumor on Saturday that Wagenhals and Kemper, managers of the James-Kidder-Hanford company, had leased or were about to lease the Herald Square Theatre, beginning next season. According to the report Mr. Kemper, who was with his company in the Southwest, came to this city recently for the purpose of conducting negotiations for the theatre. He rejoined the company several days ago. It has been reported for some time that Wagenhals and Kemper were desirous of securing a theatre on Broadway.

Charles E. Evans, proprietor of the Herald Square Theatre, when seen by a MIRROR man, stated that there was no truth in the rumor.

"You may say that the story is without foundation," said Mr. Evans. "I have not been approached by Wagenhals and Kemper regarding the lease of the Herald Square. I am not even acquainted with the gentlemen."

CUES.

Maurice Strauss, said to have been an actor, is believed to have leaped into Long Island Sound from a Fall River steamboat on Dec. 13.

Burt G. Clark has just closed with We 'Uns of Tennessee and returned to "Sloberty Hall."

Edward R. Adams will visit his home in San Francisco, Cal., during the holidays. He left New York last week.

A. W. Dingwall, general manager for Jacob Litt, sailed for Europe on the Oceanic last Wednesday. It is said that Mr. Dingwall's object is to hasten the completion of The Great Liner, the melodrama that Cecil Raleigh is now writing for Mr. Litt.

The December Drama Meeting of the Professional Woman's League was announced to be on Dec. 18 (Monday), with Anna Randall Diehl in charge. The Social Meeting will be held on Dec. 26.

Katherine Germaine is to begin a starring tour after the holidays under H. R. Jacobs' management. The vehicle selected is a musical comedy, entitled Have You Seen My Sister? by H. Grattan Donnelly. The cast will number about twenty people. Miss Germaine is to play a dual role of a boy and a girl.

The chorus of A Greek Slave struck last Friday for salaries, which, it is said, had remained unpaid because of some oversight. The money was forthcoming.

Helen Redmond, of The Ameer at Wallack's, sang last week for the first time a new song, entitled "Fancies," that was especially written for her by the authors of the opera. It was well received, and will be sung regularly in the performances hereafter.

The Gunner's Mate begins a two weeks' engagement at the Grand Opera House on Jan. 8.

Fortune's Fool, a new romantic comedy by Espy Williams, was presented for the first time by Frederick Warde and his company at Los Angeles, Cal., on Dec. 5.

A Perfect Beefsteak Dinner

without Evans' Ale would be as much of an anomaly as a beefsteak dinner without beefsteak.

Evans' Ale

lends good cheer and brings lightheartedness and is the factor of the feast from start to finish.

THE FOREIGN STAGE.

PARIS.

The Story of Shakespeare—Coralie et Cie.—Doings of the Week.

(*Special Correspondence of The Mirror.*)

PARIS, Dec. 2.

The mysterious farce, Shakespeare, which had made every one anxious to learn how the immortal bard had been utilized by those humorists, Paul Gavault and P. L. Fiers, has been produced at the Bouffes Parisiens. The title turns out to be a freak one, having little to do with the story, the authors using it merely to excite curiosity. They have succeeded admirably. The Shakespeare of the farce is a pet dog. He cuts no figure till the last act, so we will dismiss him for the nonce and detail as well as possible the complications of this very funny farce. The first act takes place in a village near Gibraltar. It appears that a certain Quixotic Spaniard named Miguel had attempted to recapture Gibraltar from the English, with the result that he was taken prisoner and sentenced to death. A stay of execution had been secured by the wife of the Governor of Gibraltar, who fancied the handsome Miguel and wished to make him her servant. When this news reaches the village Miguel's mistress, Consuelo, a dancer, burns with jealousy and falls to planning schemes for rescuing her lover from a possible rival. The project seems impossible until two French travelers, Brutus and his wife Eponine, arrive at the town. Hearing Consuelo's story, they take an interest in the case and agree to help her. Now there appear three English travelers, Lord Winning Post (the name is supposed to be funny, I take it), his daughter, and maid, all journeying Gibraltarward, for Mary, the daughter, is to marry the Governor's son. Their presence gives Brutus an idea. The three Britishers are made to drink too well, when their clothes are stolen and donned by the conspirators, who, thus disguised, enter Gibraltar. Brutus personates Lord Winning Post, Consuelo the daughter, and Eponine the maid. The Governor, who has never seen his expected guests, accepts the substitutes without question, and the fascinating Consuelo makes a strong impression on the Governor's son. When their plans seem to have reached a successful culmination the English people appear, dressed precisely as before, and the Governor, unable to understand this development, claps all six into jail until matters are explained. Innumerable complications ensue, and at last matters are cleared up through the aid of Shakespeare, Mary's dog, who comes to his real mistress when called.

Silly though this story may be, it is decidedly amusing, and laughter was continuous throughout the performance. The company distinguished themselves by a quick, lively interpretation. I have no doubt that Shakespeare will enjoy a long run.

The revival of La Belle Helene at the Varieties is another success. In mounting and costuming it equals anything seen here, and Offenbach's music is always welcome. Madame Simon-Girard sings the title-role finely and is handsome, but she would improve her performance by infusing more life into it. Paris is sung by M. Dostrez, who is new here. His work is creditable. The other parts are well taken. The chorus is exceptionally pretty and includes eight English dancers.

After Caponet, Pipart et Cie., that I described last week, comes Coralie et Cie. This is the Palais Royal's new farce, written by Vallebregue and Hennequin. The firm of Coralie et Cie. is not so proper as Caponet, Pipart et Cie. It is a fashionable dressmaking establishment and nothing more to all outward appearances. In reality there is an annex, where most of the firm's profits are reaped. This annex is nothing more or less than a house of assignation, and it is possible for the customers of the dressmaking plant to settle their accounts by participating in the other section of the business. With such a *locale* it is needless to say that the play is very *risqué*, so *risqué*, indeed, that its plot is as well left untold. The reception accorded the production was favorable. It is amusing in its way, and, unfortunately, there are many who like that sort of thing.

At the Maguera Brothers in Arms has given way to a triple bill, consisting of two new one act plays and a revival of Judith.

The Opéra Comique has revived Saint Saens' Proserpine, which was a failure on its original production in 1887. Many changes are said to have been made in the opera, but they have not improved it.

Roger La Honte was put on with success at the Republique last evening.

Loie Fuller is the feature at the Olympia, and the Barrison Sisters occupy a like position at the Folies Bergere.

La Layette is in rehearsal, to follow Petit Chagrin at the Gymnase.

The success of Tristan et Iseult at the Nouveau Theatre has been so great that two extra performances in addition to the original ten have been given.

M. Campo Casso is the latest lessee of the Folies Dramatiques. The house will reopen shortly.

Sardou is hard at work on his new historical drama. The scenes are laid during the reign of Louis XIV.

T. S. R.

JAMAICA.

(*Special Correspondence of The Mirror.*)

KINGSTON, Dec. 4.

The Daniels Comedy company, consisting of four people, completed a rather poor two weeks' business at the Theatre Royal Nov. 18. The company is playing a number of other towns in Jamaica and will visit the other British islands hereabout.

In a few weeks Morton Tavares and his company will put on Othello at the Theatre Royal. Mr. Tavares will play Iago and Montgomery Irving Othello.

Martinho Lowande's Circus company arrived here a little over a week ago from New York. They were to have opened Nov. 20, but owing to rain the opening was put off and will not take place till Dec. 9. The company is said to be in financial straits and the members complain of their treatment. I understand that some local business men are about to take charge of the enterprise.

MONTGOMERY IRVING.

Daniel Sully in The Parish Priest.

A TALK WITH F. F. MACKAY.

Photo by Schloss.

The conversation turned upon dramatic societies. It was around in F. F. Mackay's pleasant offices in the Berkeley Lyceum, and THE MIRROR man asked the veteran actor for a few of his memories on the subject that not many men know half so much about.

"Every art, every calling, or profession, or business, or trade has its associations of kindred spirits," began Mr. Mackay, "whether for mutual advancement in whatever field their common interests lie, or for mere sociability and good fellowship among those naturally drawn together by similarity of mind, work or sentiment. The stage enlists the skillful services of men inclined, perhaps, more than those of any other profession to fulfill the true meaning of the largely abused term 'clubbable.' And so the men of the stage have been notable always for their social associations, as well as for their organizations for mutual helpfulness. Perhaps the strong bond that unites players in comradeship is a relic of those long dead days, centuries back, when they were all classed with knaves and vagrants, and when the misery that likes company brought them together in ties of more than common nearness. But whether or not the spirit has descended from that early age, there may be no doubt that the actor is essentially a social being. And as such he has organized not alone clubs and associations for diversion and amusement, but societies for protection, aid and improvement.

"In this country, I believe, the earliest effort to form a practical organization for actors' good was made in 1848, when the American Dramatic Fund was projected, and, in a way, started toward realization of its purposes. It did not hold together very long, and is now almost forgotten even by those old enough to have known of its inception. On Jan. 12, 1849, there was organized, however, in Philadelphia the Actor's Order of Friendship, which still exists and ranks as the oldest association of players in this country. Philadelphia was at that time a theatrical centre that yielded to no other American city as a place of dramatic importance. Joseph Jefferson and John A. Ellsler were charter members of the A. O. F., and are, I believe, the only living members who assisted in the beginnings of the order. I joined the A. O. F. in Philadelphia in 1865, and, coming to New York in 1882, organized a committee of three active members here resident for the purpose of caring for our sick or needy brethren in the metropolis. The committee used to meet at my home in Thirty-sixth Street, and it held nobly together for three years, constantly growing in numbers, until its membership came to be larger than that of the parent lodge in Philadelphia, known then and still as Shakespeare Lodge, No. 1.

"Application was made to Philadelphia for a charter for a new lodge in New York and this was granted finally, Edwin Forrest Lodge, No. 2, thereby coming into existence, with Louis Aldrich as president. The difficulties that accompanied the securing of the charter for No. 2 were many and complex. There was a suspicion that the loyal Philadelphians did not realize that New York was a town large enough or sufficiently important to merit possession of its own lodge, and the matter was only settled when I went back to the Quaker City for a time and was elected president of Shakespeare Lodge. Promptly then the charter for No. 2 was granted, and not long afterward I returned to New York. The lodge here had grown to a membership of two or three hundred. Perhaps the most memorable action of the A. O. F. was the stand that it took something about ten years back against what was then regarded with considerable fear as the invasion of America by English players. No objection was made to actors from anywhere coming hither and seeking engagements upon terms equal to those on which the native player worked, but it was deemed unjust that English companies should be imported in bulk, as it were, and under contract, practically shutting out of legitimate employment many native players. Edwin Booth, Lawrence Barrett, Joseph Jefferson, and other eminent artists took sides with the lodge, and an effort was made to have the alien actors brought under the provisions of the laws that prohibited the importation of contract labor. The attempt failed, however, it being held by the authorities that actors were artists and not laborers, which could not be denied.

"In 1893, realizing that the business relations of actors were in a rather shattered condition, George B. McIntyre, William Courtleigh, Ira Washburne, and I organized the Actors' Society of America. It had been considered a year earlier and we had found it most difficult to interest actors, who would rather do art, we found, than business. But we believed that some sort of an association had become necessary, and we kept together until, in 1894, a meeting was held at my rooms, Wright Huntington being elected president and George B. McIntyre secretary. It was proposed that I should be made president, but for once the thought of money seemed to me of greater importance than that of official prominence, and I became treasurer. Summer time then scattered the few members and things lapsed generally. In the Autumn, however, a reorganization was effected, Mr. Huntington resuming the presidential chair, and the young society at once attracted attention by its stand against enforced work of players on Sunday.

"Upon my election as president of the A. S. A. two years ago, circulars were sent broadcast setting forth the merits of this all important matter, and the clergy at once became interested. I was invited to speak upon the subject at a prominent uptown church, where I explained that religion was not the only point at stake in our contention, but that one day of rest a week was as absolutely necessary to the actor as to any other matter of man. The church people were so impressed that they appointed a committee of six to meet six actors in discussion of the question. Out of that meeting has grown the Actors' Church Alliance. The Alliance, as you know, has no wish to convert any one, but it means to establish in certain unenlightened minds the fact that the actor is entitled to meet on equal ground with any other man, to assure him his proper place in society, to show that acting is a very excellent art, the art that owns and perpetuates the highest literature of the world.

"Probably I have varied my association with stage organizations more than have most other actors. I assisted in 1892 in organizing the National Association of Elocutionists, which held its first convention ever at Columbia College, with an attendance of more than three hundred persons. Annual conventions have been held ever since, and I was the association's president for four years, when I retired, believing that there should be rotation in office. I have remained a member of the Literary Committee. I've been active, too, in the New York State Elocutionists' Society, which held its first convention in Buffalo in 1897, and I am now chairman of its Board of Directors. For eleven years I have been a trustee of the Actors' Fund and have given to it a great deal of time. To all of these societies, in fact, I've contributed both time and money, never receiving a cent in return, but I'm one of those unfortunate individuals that sympathize with others and try to evidence the sincerity of their sympathy.

"A goodly share of my lifetime, too, has been devoted to teaching. In 1882 I began instruction in dramatic art at my rooms in West Thirty-Sixth Street. Thence I moved twelve years ago to the Broadway Theatre Building, and two years ago came to my present offices in the Berkeley Lyceum, establishing with Mrs. Eleanor Georgen the National Dramatic Conservatory. Mrs. Georgen's health broke down last February, since when the entire responsibility of the institution has rested with me. The school is conducted in the firm belief that acting is an art with an underlying science, and in the conviction that I know something of that science. We do not attempt to make actors in three, four or even six months, but we seek by the present course of study to give a higher status to the dramatic profession. The real reason, I am persuaded, that the profession has been held by some in lower estimate than it deserves is because it has been assumed that every one is born a natural actor. Through the advice of Edwin Booth, Lawrence Barrett, and Joseph Jefferson—supposed to be experts—I have undertaken this work, and they have said that I know somewhat of the science of acting.

"In 1891 I wrote a book, 'The Art of Acting,' which I have made no effort to have published, nor indeed do I wish it to be printed, but which I hold in manuscript as expressing the tenets that go to form the theory upon which our students are taught. It is a school for analysis, for adapting the physique to doing, adapting the muscles to picturing or setting forth the mental intent. It is not the object to hurry pupils through. The junior class spends three months in study alone before a part is allotted to one of them. They are taught as well in calisthenics and gymnastics—not Delsarte business, but pleasant, graceful exercises calculated to prepare the muscles to do the bidding of the mind. With such a basis we go on to inform the students in the art and science of acting.

"My present corps of assistants includes Mrs. Estelle H. Davis, general superintendent of classes and instructor in technique of speech and reading; Clara J. Horton, physical training and dancing; Regis Senac and son, fencing; Dorothy W. Lyon, general and dramatic literature, and Mrs. Emily Simpson, accompanist. My own part concerns the lectures on the science of elocution in its application to reading, recitation, acting and oratory, and on the psychology of vocal and physical expression, besides directing all rehearsals and vocal exercises.

"And ther you have a sketch of what our purposes are and how they are accomplished. Ben Jonson struck the keynote of our theory when he wrote: 'For a good poet's made as well as born.' He might have said the same of a good actor."

THE CALLBOY'S COMMENTS.

The other evening at one of the burlesques two young men that sat in the row back of me provided more amusement than did the opposition entertainment on the stage. One young man knew more about the theatre and its people than I had supposed it possible for any one man to know. The other knew apparently less than nothing at all, or else he was a sleeper. But I think he was sincere, for many have I met of precisely the same calibre. The one that knew looked like a dry goods merchant's only son, supposed to be working in the stock in his father's salesroom, and his companion closely resembled the unemployed brother of a Sunday school librarian in a vacant village eight miles from a narrow gauge railroad. I failed to catch the names of the young men, but I should have christened them The Real Thing and The New One.

Permit me to quote so much of their conversation as I remember. It ran in part like this:

THE REAL THING: "See that girl over there on the left? That's Frankie."

THE NEW ONE: "Yes?"

"Sure. She's an awfly jolly girl; met her with a crowd the other night."

"Yes?"

"Certainly. There's another one—in the green dress. That's Florrie. She's all right, too—she was with us."

"Was she?"

"You bet. There were three or four of 'em besides. You ought to meet them."

"I'd like to."

"See that big fellow there? That's Pete. I know him well. And Charlie's next to him, with Jos. and Leo, and John, and Dave. They're lots of fun."

"You must know all these actors?"

"Oh, yes. Why, one day I met Charlie up here in Herald Square and he spoke to me just like I was his best friend."

"You don't say!"

"Oh, my, yes. He called me by some other feller's name, but I guess he knew who I was all right."

"It must be fine to know all these people."

"Yes, it's great. I see all the plays, too."

"You do?"

"Cert. The best I ever saw was Miller in some game where an actor comes in and scares off a girl that was stuck on the stage. I forget the name—let's see—oh, yes! Frederick Lemaitre, that was it. Ever see it?"

"No. I don't see many plays, you know."

"I suppose not. Gee, that was great! You missed a lot. The way he took off an actor was fine. I saw Goodwin, too, in this play—what is it? About the guy that they strung up somewhere for being a spy, or a patriot, or something like that. You know—the chap that said he was sorry he had just one wife to give for his country."

"One life you mean, don't you? Not one wife."

"Maybe it was that way. Who was the feller my boy?"

"Nathan Hale, I think."

"Perhaps that was it. Well, Goodwin was a hit with me right there because he fooled me. I went looking for a good laugh—he's a comedian, you know."

"He is?"

"Certainly he is—and what did he do but hand out a dead sad play. I didn't think he'd have the nerve to try it, and I know him well, too."

"Do you?"

"Of course. I went in on a pass that a friend gave me."

"It must be great to go in on a pass."

"Only a few can do it. Then I saw James O'Neill in The Musketeers. That was a hot number."

"I believe you."

"Oh, true. He didn't do a thing but stab men, and run on through, and give 'em all the merry mingle. You couldn't beat him. The scene was laid in Europe somewhere long ago in the time when they wore frilly gool suits and Rough Rider hats."

"It was in Richelieu's day, wasn't it?"

"I don't know. Maybe it was. I read a book once something like it. I guess the book was written on the play. It was by this feller Dumas."

"Isn't it pronounced Dumais?"

"Oh, well Dumais or Dumass, it's all the same. I read all the criticisms, too, do you?"

"No."

"You don't? You ought to always. That's the way to tell whether a play is good or not. Sometimes you can't tell when you see a play, but when you read the criticisms you know all about it. Many a time I've been to a play and thought it was pretty good, but when I read the criticisms I could see that I was dead wrong."

"But I should think you'd have an opinion of your own."

"What? Alongside those fellers?"

"Why not?"

"Great heavens! You must be a stranger in New York. Why, they're critics, you know. They know all about plays and that sort of thing. I know a good deal, too, but I wouldn't stack my word against theirs."

"I should think you could tell for yourself whether or not you liked a play."

"Oh, I could, but it wouldn't do to talk about it till you had the critics' ideas. I go out in society, you know, and there you want to have the correct notion before you start your talk."

"And do the critics know so much?"

"Sure they do. That's what they're paid for. It's just like the experts that they have in these murder trials—whatever they say goes."

"It has been observed, though, that an expert is one that knows less about one particular subject than does any one else on earth."

"I don't know about that, but you can gamble on it that the critics are on. They go to the theatres all the time, as many as two or three a week. They ought to know."

"Yes, they ought to."

"That's right. You take Children of the Ghetto, for instance. I saw that and thought it was pretty fair. It was about some old laws and all that, and there was a big feller with whiskers, and some comical guys, and I enjoyed most of it. But when I read the notices I could see it wasn't much anyhow."

"What did they say about this one we are looking at?"

"Oh, they said it was immense, and isn't it? That proves what I'm telling you."

Then the intermission came along and I improved the opportunity to steal out into the night. I suppose that some people are quite as happy as some others, and yet it has come to me often, with a little pang, that I wished I could know as much as one or two that I meet.

The gent'leman who has written to inquire whether the line, "'Twas the night before Christmas, when all through the house, not a creature was stirring, not even a mouse," was written by a manager on Christmas eve, is respectfully informed that I think not.

I beg to refer him to Hal Reid, in whose new play, The Night before Christmas, I think I detect a well planned, determined effort to beat the historic hoodoo that hovers over the box-office on the eve of the most joyous festival in all the glad year. I hope it will work.

Pretty little Marie Lamour had the hardest kind of luck the other week, I hear; the kind that would bring tears to the eyes of a graven image or a cigar store Indian. She and her company were playing A Wise Woman in Wilmington, Del. They had been working eastward ever since July, and after Wilmington they were going to start westward again. But Wilmington was a Saturday date, and Miss Lamour had cherished, through all the weeks that they had been headed this way, the glorious hope that she would skip out of Wilmington that Saturday night, spend Sunday in New York, and then rejoin her company. For just a fleeting glimpse of dear old Broadway is better than a cycle of Cathay or a bicycle of any other cheap outside locality.

Arrived at Wilmington, Miss Lamour set about making preparations for the flight and the glimpse. All the world seemed bright and gay to her, and her heart overflowed with gleeful anticipation. Would she not see New York within a few short hours? And yet how vain are mortal hopes and mortal plans. The manager began to figure out the time tables. He found that if Miss Lamour spent Sunday here she couldn't rejoin in time for the Monday stand—that is, if she stopped as long as he knew she couldn't help doing here at the centre of the earth. The dire discovery was broken gently to the little star. She bore up bravely, and she didn't see the old town after all. But just imagine that disappointment!

I beg to express unbounded admiration for such a display of pluck in the midst of overwhelming misfortune. It would have sufficed to finish my meteoric career. THE CALLBOY.

OLD BUSH STREET THEATRE BURNED.

The famous old Bush Street Theatre, San Francisco, that was rechristened the New Comedy last year, was destroyed by fire during the afternoon of Dec. 15. The playhouse was built in 1860, and at that time was one of the finest theatres west of the Mississippi. In the early years of its history many noted players filled long and profitable engagements there. It was the fashionable playhouse of San Francisco.

With the building of other theatres and the movement of the city's business quarter, the popularity of the Bush Street waned. It became a shabby genteel old-timer in the midst of prosperous youth, and its history during the past decade is one of failure and disgrace.

In the Autumn of 1898 an effort was made to restore the place to its former grandeur. The interior was refurnished and redecorated by Managers Leavitt and Ellinghouse, and the season opened on Sept. 2 with the performance of Mrs. Romualdo Pacheco's farce-comedy, The Leading Man.

Since then a number of companies have played successful engagements at the New Comedy, but as a popular place for amusement its day was gone. San Franciscans will mourn it as a landmark rather than as a thing of use or beauty. When the theatre was first opened it was called The Alhambra. Then, in 1872, it was rechristened Maguire's New Theatre by Tom Maguire, who took over the management and overhauled the house. The first production in America of Pinafore took place there on Dec. 23, 1878.

M. B. Leavitt assumed control in December, 1883, giving it the name, the Bush Street. He retained the management until 1889. Last month the old theatre was leased by Mrs. Mack and Madame Fabri, who intended to put in a stock company of American players for week night performances and to present German operas on Sunday nights.

ENGAGEMENTS.

Edward Powers and Will H. Gregory, for A Guilty Mother.

R. F. Sullivan, with Lewis Morrison in Frederick the Great.

Joseph Callahan, for the leading role in The Bowery After Dark, replacing Willis Granger, resigned.

Frank Manning, for The Queen of Chinatown.

Charles B. Hawkins, for A Female Drummer.

C. Helmrich, for The Dairy Farm.

Edythe Totten, for Sherlock Holmes.

Blanche Sherwood, to play Tom Tom in Little Red Riding Hood.

William C. Mandeville, for The Princess Chic.

William Burress, for Little Red Riding Hood.

Helen Harcourt, with Fanny Rice.

Beth Somnerville, Marie Morton, Arthur Davidson, and John Spalding, for the Dorrmond Fuller company.

Harry H. Frazee, as agent for Uncle Josh Spruceby, he having resigned as agent with Ferguson Brothers.

C. F. Gilmey, to succeed W. J. Le Moyne in Barbara Frietchie, with Julia Marlowe.

MUSIC NOTES.

The Maurice Grau opera company's season at the Metropolitan Opera House begins this week with the following repertoire: Monday, Romeo et Juliette; Wednesday, Carmen; Friday, Tannhauser; Saturday matinee, Faust; Saturday evening, Lohengrin.

The Boston Symphony Orchestra gave another concert at Carnegie Hall on Dec. 15, William Gericke conducting.

THE STOCK COMPANIES.

May Hosmer, pictured above, is a young actress with an enviable record. For seven years she has been the leading lady of the Hopkins Stock company, Chicago, appearing twice every day, and taking more than four hundred different characters. This is claimed to be the record by her friends. Her wardrobe, containing over three hundred gowns, is one of the most sumptuous owned by any stock actress on the stage. Miss Hosmer is a hard working, conscientious woman a student who loves her work for art's sake. Amy Leslie, of the Chicago *Daily News*, sums up her qualities perfectly when she says: "Miss Hosmer appears as the lunch counter girl in A Hole in the Ground and adds another feather to her little cap. This very versatile young woman plays Camille one week, the lunch counter girl the next, and follows that slangy fairy with nothing less than Dora in Diplomacy. She does Fanchon creditably, and everything agreeably and acceptably."

* * *

At the Théâtre Français, Montreal, last week Booties' Baby was presented for the first time in many years in Montreal and played to fair business. Lucius Henderson's Booties was an exceedingly good performance, and Thomas J. McGrane again came to the front as Captain Gilchrist. Frederick Webber deserves more than passing notice for his excellent Captain Lucy. Drew A. Morton played Dr. Blantyre and also, as usual, looked after the stage in an admirable manner. Joseph Cleworth, Frank Nelson, and Harry Karger were the other male members in the cast. Eleanor Lasalle made her debut with the company, playing Laura Norris; this she did in a very pleasing manner. Helen Byron was a charming Helen Grace, and Lilian Buckingham's Mrs. Smith called forth the praise of the local press. Lilian Schovelin and Pansy Driscoll were also in the bill. This week Moths is the bill, and for Christmas week Around the World in Eighty Days is to be produced.

* * *

No play has been done by the Dearborn Stock company, Chicago, this season with so much credit as the presentation of Alabama last week. Edwin Arden gave an able portrayal of the leading role. Benjamin Johnson was a life-like Colonel Preston. H. D. Blackmore was a capital Squire Tucker. Gardner Crane was delightful as Colonel Moberly. Julia Stuart was seen to good advantage as Mrs. Page, and Carey Preston was played charmingly by Mamie Ryan. Valerie Bergere was excellent as Atlanta, and Madge Carr Cooke played Mrs. Stockton well. Edward Mackay, Louis Haines, William Dill, and Bart Wallace contributed pleasing bits. This week, The Butterflies.

The Hopkins Stock company is doing the ever popular East Lynne this week. May Hosmer has lost none of her magnetism since last seen in this play, and, as usual, acts her part as if she had been playing it a whole season. Robert Wayne, Harry Burkhardt, Sam Morris, and Jane Holly are also doing especially creditable work. The production is well staged.

* * *

The Valentine Stock company presented a repertoire Dec. 4-9 at the Grand Theatre, Winnipeg. The bills were The Private Secretary, A Scrap of Paper, and Young Mrs. Winthrop. Ed Mawson and Jessie Bonstelle were Mr. and Mrs. Winthrop, and, with Kate Blancke as Mrs. Dick Chetwyn, divided honors. Other members who gave excellent support were Anne Blancke, Jack Webster, Charles Fleming, and Robert Evans. Mamzelle, Dec. 11-16. The company has decided to close its Winnipeg season Dec. 18, when a testimonial to Anne Blancke will be given by citizens, headed by Hon. Thomas Greenway, premier of Manitoba. The company has been twelve weeks in Winnipeg and will open an engagement at St. John, N. B., on Christmas Day.

* * *

Ethel Browning is temporarily playing leading roles with the Durban-Sheller Stock company at the Girard Avenue Theatre, Philadelphia. Her success as Calanthe (in Damon and Pythias), and in other roles has been pronounced.

Ashley Miller played Cri Cri in the production of The Conquerors at the Girard Avenue upon short notice and was commended for his performance.

Augustus Balfour has made a hit with the Standard Theatre Stock company by his artistic work in character parts and his able staging of The Three Musketeers.

* * *

Asa Lee Willard, recently with My Son Ben, has joined the Girard Opera House Stock company, Pittsburg, to play juveniles.

* * *

Henry Shumer, who recently joined the Imperial Stock company, St. Louis, scored a hit last week as Major Putney Pointdexter in The War of Wealth.

* * *

Ethelyn Palmer, leading woman of the Wood and Stock company, No. 2, Butte, Mont., has resigned.

* * *

Carrie Lamont, of the Hopkins Stock company, Memphis, is taking a much needed rest, her parts are being played by Edith Pollock.

* * *

A. T. Foster is a recent addition to the Henry V. Donnelly Stock company at the Murray Hill Theatre.

THE PRINCESS CHIC.

The Princess Chic [illegible] and is in daily rehearsal [illegible] tion. The list of [illegible] tod, Louise Hoom [illegible] Blake, Edgar L [illegible] ron, Harry [illegible] A. Lawrence [illegible] The [illegible] Sheldon [illegible] the [illegible] Isa [illegible]

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Joseph Hart and Carrie De Mar begin a special two weeks' engagement, opening in The Quiet Mr. Gay. The Girl with the Auburn Hair remains for her fourth week. The bill also includes Madame Herrmann, in A Night in Japan; the Smedley Sketch Club, in a petite drama; Smith and Campbell, conversationalists; the Van Aukens, horizontal bar artists; Frank Cushman, comedian; Clark and Gandy, comedians; Latina, contortionist; Fox and Foxie, clown and dog; John Barker, Rube impersonator, and the biograph and stereopticon.

Tony Pastor's.

The Nawns, in A Touch of Nature; Lillian Green and William Friend, in Mrs. Bruno's Burglar; Montague and West, in their new musical comedietta, One Summer Day; Artie Hall, the Georgia coon-shouter, who plays a quick return engagement, and Hall and Staley, musical burglars, are the stars of a bill which includes Bartell and Morris, musical comedians; Williams and Hood, vocalists; Mr. and Mrs. Joe Keaton, sketch team; George E. Stillwell, sleight of hand expert; Rae and Brosche, Dutch comedians; Arthur King, comedian, and the vitagraph. Tony Pastor appears every evening.

Palace.

Gertrude Mansfield and Caryl Wilber, in Color Blind; Jennie Yeamans, comedienne; Watson, Hutchings and Edwards, in The Dramatic Agent, and Ward and Curran in their new sketch are the headliners of a bill which includes Paley's kalatechnoscope; Doherty's poodles; Dick and Alice McAvoy, comedy duo; Wilson and Leicester, vocalists; Raymond Musical Trio; Arthur Rigby, comedian; May Cook, cornetist, and the stereopticon.

Proctor's.

John C. Fox and Katie Allen in The Flat Next Door, head a bill which includes Harry Howard's ponies; Conway and Leland, the monopedes; Turner's pickaninnies and Pauline Moran, in their coon song specialty; Haliday and Ward, comedians; Shedman's dogs; Raymon Moore, tenor; Freeze Brothers, tambourine spinners; Mr. and Mrs. Hamilton Wiley, comedy duo; Zavo and Mlle. Hilda, and others.

Weber and Fields'.

Whirl-I-Gig and Barbara Fidgety remain as the magnets, with Lillian Russell, Mabel Fenton, Weber and Fields, Charles J. Ross, David Warfield, Peter F. Dailey, John T. Kelly, Irene Perry, Pearl Andrews, Nettie Lyford, Allie Gilbert, Bonnie Maginn, and Frankie Bailey in the cast.

Miner's 125th Street.

Harry Williams' Own company is the attraction for this week. It includes Ezra Kendall, Waterbury Brothers and Tenny, the Three Polos, Grapewin and Chance, the Wilson Family, Clarice Vance, McCabe, Sabine and Mlle. Vera, the O'Brien Trio, and Mr. and Mrs. Perkins D. Fisher, who are specially engaged.

Hurtig and Seamon's.

Lillian Burkhart and company, Charles Wayne and Anna Caldwell, O'Kabe's Japs, Hastings and Wright, C. W. Littlefield, Patterson Brothers, De Veaux and De Veaux, McMahon and King, and Bennett and Kessner.

THE BURLESQUE HOUSES.

DEWEY.—The attraction announced for the week is Jacobs and Lowry's Merry Maidens Burlesquers, headed by Nellie Hanley. Two new burlesques, with new music, scenery and costumes, and a large number of pretty chorus girls, are the features to which the management calls special attention.

MINER'S BOWERY.—Lang's Burlesquers are announced as the week's entertainers.

LONDON.—Miaco's Jolly Grass Widows are the attractions this week.

MINER'S EIGHTH AVENUE.—Irwin's Burlesquers have returned for a week.

COMIQUE.—The burlesque, Hoddy Dotty, is continued.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The Girl with the Auburn Hair appeared for the third consecutive week and continued to attract a great deal of attention and large audiences. For a change the usual legitimate star in the usual high-class sketch was not in the bill. The nearest approach to it was the neat and diverting act of Frank Buoman and Rose Adelle, called The Door Key. Mr. Buoman's quiet methods and excellent comedy work won instant favor and the skit made a decided hit. He was ably seconded by Miss Adelle, who is a comedienne of more than ordinary ability. A. O. Duncan, the best ventriloquist in America and a genuine humorist as well, made a big hit with his up-to-date jokes. The Craggs remained for a second week and, of course, won plenty of applause for their daring acrobatic work. Mlle. Marzella's wonderfully trained cockatoos were much admired by the children and went through their list of tricks without a hitch. Falke and Semon coaxed a large number of laughs with their drolleries and were encored for their good playing. The Three Guitanos, European eccentrics, made their first appearance here and scored a big laughing hit with a lot of comedy acrobatic work and horse play which was very good indeed. They use a trick house and a slap stick and other pantomime accessories which never fail to score. Wills and Loretto were seen for the first time since their trip to South Africa, and their sketch, The Tramp and the Soubrette, was as well received as usual. Wills has added a few new gags and sings his patter songs and parodies with great unction and to the accompaniment of much applause. His partner has lost none of her pulchritude and is as nimble as she was before she visited the Transvaal. Anna Kenwick, soubrette; the Cosmopolitan Trio, Martinetti and Sutherland, the biograph, and the stereopticon were also in the bill.

PROCTOR'S.—Gertrude Mansfield and Caryll Wilbur were the stars of the bill, presenting their diverting farcette, Color Blind, written for them by George Emerick. Both players made big hits, as they are both very clever. They enter into their work with great enthusiasm and never miss a point. The lines and business of their sketch are very bright and amusing, and they take full advantage of the many opportunities afforded them by the author. Miss Mansfield is a great favorite in the Proctor houses, as it was in them that she made her debut a few seasons ago, and her friends and admirers turned out in large numbers to see her in her new line of work. Mr. Wilbur has also established himself in favor with patrons of vaudeville from Boston to San Francisco, and his efforts always meet with emphatic approval. Watson and Hutchings, who have made millions laugh at their antics, appeared once more, assisted by Ed Edwards, in their screaming farce, The Dramatic Agent. Nothing funnier than Watson's Dutchman exists in vaudeville, and he was ably assisted by his companions, so that the audience had a thoroughly enjoyable time while the trio were on the stage. Another big hit was scored by Mr. and Mrs. Augustin Neuville in their travesty sketch, An Interrupted Rehearsal. It is full of good lines and comedy situations, and scored heavily. Vernon, the ventriloquist, was warmly applauded, and his gags and songs, given through the medium of his originally constructed dummies, kept the audience in excellent humor. His mechanical goat was especially amusing to the children. Harlan and Paley's moving picture songs proved successful on account of the comparative novelty of the idea and the good singing of Mr. Harlan. Florence Moore won favor with a repertoire of high-class songs. May Cook, the cornetist-vocalist; Doherty's poodles, Guilbert, Alden and Hill, the Brothers Abacco, the Raymond Musical Trio, Pelot, and Paley's kalatechnoscope were also in the bill.

TONY PASTOR'S.—Cushman, Holcombe and Curtis played a return engagement and scored an emphatic hit in their sketch, The New Teacher, which is full of good, honest fun, with plenty of excellent singing thrown in for good measure. Beatrice Moreland was seen once more in Taming a Husband, in which she is seen at her best. The dialogue and situations are very amusing, and the sketch was brilliantly played by Miss Moreland. She was assisted by Charles Silke, an excellent actor, who read his lines well and rendered admirable support. Mr. and Mrs. Jimmie Barry made their first appearance at Pastor's and simply brought down the house with their comedy work in Mr. Barry's sketch, Mrs. Wilkins' Boy.. Mr. Barry's impersonation of the gawky country boy is one of the best things in this line ever seen here, and he brought a hearty laugh with almost every line. Mrs. Barry is a clever comedienne and ably seconded her husband in entertaining the audience. Foy and Clark were also well received, and when Foy ate the goldfish the house went into spasms. Dainty little Irene Franklin was heartily encored for her clever rendition of some new songs. Harry Thomson, with his quaint and true-to-life impersonations; Martinetti Brothers, Forrester and Floyd, De Forest and Boyd, Caron and Altz, Jack and Myrtle Mack, and the vitagraph were also in the bill. Tony Pastor sang his parodies every evening with his usual success.

PALACE.—Alcide Capitaine, "the perfect woman," went through her graceful evolutions to the delight of the audiences, who manifested their approval very generously. John C. Fox and Katie Allen appeared on Monday in their new sketch, The Irish Dentist, but were forced to cancel on Tuesday, on account of a sore throat which afflicted Mr. Fox. Carter De Haven and Bonnie Maie won favor in their neat little sketch. They are clever youngsters and made a big hit. Ramon Moore sang some new songs which showed his voice and method to advantage. Paley's kalatechnoscope finished its seventh successful week. The Musical Ravens were applauded for their pleasing and original work and won several encores. The Freeze Brothers were by no means a "frost" and spun their tambourines to the amazement of the spectators. Baker and Hayes, black face comedians; West and Williams, comedians; Cadieux, wire performer; Frank Burt, equilibrist; Lillian Norvell, contralto, and the stereopticon were also in the bill.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The new burlesque, Barbara Fidgety, is undoubtedly one of the greatest successes in the history of this wonderfully successful theatre. The antics of Mabel Fenton, Peter F. Dailey, Weber and Fields, Charles J. Ross, David Warfield, John T. Kelly, Irene Perry, and Nettie Lyford kept the packed houses in great humor throughout the week, and will be likely to do so for the remainder of the season. Whirl-I-Gig, in which Lillian Russell shines brilliantly, was retained.

HARLEM MUSIC HALL.—Weber's Olympia company drew good-sized audiences with a pleasing entertainment which was furnished by some clever performers, including the Manhattan Comedy Four, Anna Suits, Ruby Marlon, Hayes and Randy, Anderson and Engleton, Russell and Tillyne, and Walz and Ardelle, who replaced Howard and Bland, who were out of the bill on account of Mr. Howard's illness.

KOSTER AND BIAL'S.—'Round New York in Eighty Minutes finished its run. "Jess" Dandy, Etta Butler, William Sellery, Dick Bernard, the Angeles Sisters, Alexander Clark, Harry Kelly, Harry Brown, and several dozen others helped to make the entertainment go with much dash and vim. Straight vaudeville will be the order of things hereafter at this house.

MINER'S 125TH STREET.—Harry Lacy, assisted by Ida Van Siclen and John C. Hickey, in his little comedy, Bob Rackett's Pajamas, easily won first place with the audience. Linton and McIntyre, in A Doctor's Patience, made their usual good impression, while White and Simmons' black-face comedy was a hilarious hit. Others were Reed's bull-terriers, Pierce and Egbert, J. C. Medway, Happy Fanny Fields, and the vitagraph.

The Burlesque Houses.

DEWEY.—Harry W. Williams' Own company, which had been appearing at the Proctor houses during the preceding two weeks, moved down to Fourteenth Street last week and drew large crowds who were thoroughly delighted with the witticisms of Ezra Kendall and the efforts of his associates. Kendall gave free rein to his whimsical humor and the laughs that greeted his sallies were numerous and hearty. Charles E. Grapewin and Anna Chance, Waterbury Brothers and Tenny, Clarice Vance, the Three Polos, McCabe and Sabine, and Mlle. Vera, the O'Brien Trio, and Hanson and Nelson came in for a good share of approval. Eva Williams and Jack Tucker, who were specially engaged, put on their revised version of Skinny's Finish, by George Taggart. The rearrangement of the sketch has been admirably done, and these clever artists were seen to the greatest possible advantage. One never grows tired of Eva Williams' portrayal of the wan little waif, and Jack Tucker's singing and dancing specialties are always amusing.

MINER'S BOWERY.—Bryant and Watson's Australian Burlesquers presented the bill seen a week earlier at the Eighth Avenue. Good business.

LONDON.—Miss New York, Jr., brought back the entertainment shown recently at the Eighth Avenue. Large audiences.

MINER'S EIGHTH AVENUE.—Clark Brothers' Royal Burlesquers moved over from the Bowery for a big week.

OLYMPIC.—Little Egypt's company entertained the Harlem contingent.

COMIQUE.—Hoddy Dotty continued its run, and drew large and well-pleased houses. A new feature introduced last week was the posing, *a la* Mlle. Lotty, of Nonie Reynolds, who has an excellent figure and is quite graceful. The other members of the company, including Maude Nugent, Smith and Cook, Sam J. Ryan, whose song, "I Played the Heavy Part," is already being sung and whistled; Joe Doner, Lottie Fremont, Herbert Ashley, and Robert Garnella, brushed up their parts and helped to push the new burlesque enterprise along. Manager Teller will undoubtedly make a big success of his new venture.

THE CHERRYS OUTDONE.

The Cherry Sisters, whose new school of "acting" took New York by storm a few years ago, have been eclipsed, according to an article in the St. Joseph, Mo., *News*, by the Denton Sisters, who have popped into publicity out West and threaten to devastate the country after the manner of the Cherrys. They wrote Manager Philley, of the Tootle Theatre, in St. Joseph, from their home in Kinsley, Kan., as follows:

DEAR SIR: I am going to ask a favor of you as we are amatures and expect to start out in a few weeks and would like to know about the follow questions. I wrote the American acadamy, in New York, and they answered my letter tell me to write to write to some house that I intended to a pear in. Shall I have cards printed with our name on to perzent on our arrival in the City? and where shall I perzen these cards at the ticket window or at the stag enterence And shell I get our picture taken Is it necerry to advertise And where does the trunk go, at the opera house And then can I get music wrote for clog dancing I have tried to get music. All though my Professor told Me I would have to get music wrote. Moist any music director can write music if they see the dance. Please answer and Oblige DENTON SISTERS.

If Oscar Hammerstein is looking for a really good attraction to open his new theatre on Forty-second Street he should at once forward contracts to these gifted girls, who would undoubtedly turn New York topsy turvy.

GRAHAM'S FAMILY DESTITUTE.

The widow of Charles Graham, who wrote "Two Little Girls In Blue" and dozens of other popular songs, is in destitute circumstances. Mrs. Graham's brother-in-law has made an effort to support the family, which consists of five children, between the ages of six months and ten years, but has not succeeded. Mrs. Graham was found by the Overseer of the Poor of Hoboken, N. J., in a wretched tenement at 522 Monroe Screet, Hoboken, and the condition of herself and her children was pitiable. If every vocalist who has made a hit with Graham's songs, from which he made very little money, as he usually sold them outright, would send a dollar to his widow, she would have enough to keep her from want for many months to come.

GERALD GRIFFIN AS MR. BOWSER.

M. Quad, the well-known humorous writer, who thinks nothing of turning out enough matter to fill a whole page of a Sunday paper every week, and whose sketches, detailing the troubles of Mr. and Mrs. Bowser, have made him famous, has taken the salient points of the best stories of the Bowser family, and has made them into a one-act farce, which has been secured by Gerald Griffin, who is just the man to give expression to the idiosyncrasies of the erratic and impetuous Bowser. Mr. Griffin is delighted with the sketch, and is studying his part with great earnestness, in the hope that it will prove the hit of his career.

RINGLING ROUTE BOOK.

Ringling Brothers' Red Wagon Annual for 1899 is bigger and better than ever and reflects great credit upon its compiler, W. W. Freeman, press representative of the Ringling Brothers' World's Greatest Shows. The book is a large volume, about the size of the Christmas MIRROR, and contains dozens of illustrations representing the various phases of circus life. All of the prominent performers are shown, including "handsome John" O'Brien, king of horse trainers; Jessie Lyon, the Flying Fishers, Lizzie Rooney, and many others. The book contains many things of interest to those who like the circus, and indicates that the Ringling shows are in an extremely prosperous condition.

ANOTHER 'ROUND NEW YORK.

William J. Madden obtained an order last week in the Supreme Court, directing the Robert Biel Syndicate to show cause why an injunction should not be granted restraining it from continuing to produce 'Round New York. Madden alleges that he wrote a play with a similar title, which was produced in 1888, at Poole's Theatre in this city, and that the defendants have adapted not only his title, but much of his material as well.

REGARDING THE PROCTOR CIRCUIT.

Mr. Proctor's general manager, J. Austin Fynes, said last week: "Mr. Proctor's circuit of theatres is confined at present to New York and Albany. It has no connection or affiliation of any character whatsoever with any other theatres in any other cities. THE MIRROR may state this fact with emphasis and with absolute authority."

CHING LING FOO TO LET.

Ching Ling Foo, the great Chinese wonder worker, after a consecutive season of forty weeks on the Keith circuit, will be available on and after Jan. 15 for engagements at other houses. He is under contract to B. F. Keith and J. D. Hopkins, and negotiations for his services are now under way between E. F. Albee and several out-of-town managers.

BERT HOWARD ILL.

Bert Howard was unable to appear last week at Hurtig and Seamon's Music Hall with Weber's company, as he was suffering from an attack of appendicitis. Luckily, he was not obliged to undergo an operation, and at last reports expected to be able to appear with the company at Waldmann's Theatre, Newark, this week.

VAUDEVILLE AT THE NEW YORK.

The New York Theatre, which is dark this week, will reopen on Dec. 25, with a big vaudeville bill, which is now being put together by W. L. Lykens. Vaudeville will continue to be the attraction until the second week in January, when it is expected that the new production, Broadway to Tokio, will be ready.

ADA COLLEY SAILS FOR EUROPE.

Ada Colley, the soprano with the phenomenal voice, sailed for Europe on Wednesday last on the *St. Louis*. She has gone over to fill engagements made long before she married Sidney Cohen, who accompanied her on the trip.

JAMES THORNTON.

No loud and noisy jester he,
Like those who deal out chaff,
Then grin from ear to ear with glee,
To make the groundlings laugh.

His thoughts oft soar aloft, like birds,
O'er topmost mountain's crest;
In multisyllabical words
His best points are expressed.

To illustrate a point, he'll speak
In his most winning way,
And maybe quote some "wise guy" Greek
Of old Thermopylæ.

The ribbon on his coat lapel,
Were this a colored print,
Instead of black—now please don't yell—
Would show a bluish tint.

Hurrah for James, the sapient sage,
Philosopher and wit!
Though lots of others tread the stage,
The only James is "It."

SELF-ADJUSTING LITHOGRAPHS.

The owners of concert halls on the Bowery frequently get possession of lithographs of prominent players, and the passer by is astonished to see the face of Julia Arthur, Anna Held, Viola Allen, Alice Nielsen, or some other celebrity staring at him from a board in front of a low dive, from the interior of which come the sounds of drunken revelry, mingled with the rip-saw notes of a "singing soubrette" as she tussles with the latest coon-song agony. The poor proprietor of a Bowery dive cannot be blamed for trying to make the best showing possible in front of his place, and as he pastes a piece of plain paper over the name on the lithograph there is no great harm done, as no one goes into his place expecting to see the stars whose pictures appear upon the outside.

An enterprising firm of vaudeville managers, who control one of the most profitable theatres in Greater New York, have improved on the Bowery man's methods by posting stock and other lithographs on the fences each week, with the names of the performers they are supposed to resemble pasted underneath. Performers on arriving at the theatre on Monday morning for rehearsal glance at the big billboard in front of the house with fear and trembling, as they do not know just what sort of three-sheet the advertising man has picked out to put their name on. Maude Courtney, for instance, who is a demure, well bred and extremely proper young woman, and who sings the old songs in a very becoming long dress of pure white, played an engagement at this house last season, and when she saw her lithograph she had to call for her smelling salts at once. There she was, pictured as a typical soubrette of the most soubretty type. The dress of orange and black, which ended at the knees, and the fluffy yellow hair, were being blown by imaginary wind, while she held her hat on with one hand and made gestures with the other. Later in the season the same picture served for Mollie Fuller, who is also in the "dead proper" class, on account of her *embonpoint*. Another time the smiling face of Kittie Mitchell was posted near the theatre, but the name of the "lady graceful" was hidden under a slip which read "Marie Tavary." A lithograph of Morton and Reveile was labeled "Carl Damann Troupe," and the stately Adelle Jackson was pictured as a short-skirted soubrette doing a lively skirt dance. Mr. and Mrs. William Robyns were shown as a farce-comedy old maid and old bachelor, and Mr. and Mrs. Edwin Milton Royle were billed with an extraordinary three-sheet that looked as if it had been made for the stars of a 5, 10 and two for a quarter team of Western repertoire stars.

Numerous other instances might be quoted, but enough have been given to prove that the Bowery manager's methods are sometimes imitated by those who are supposed to have better taste.

NEW MANAGER AT KOSTER AND BIAL'S.

Laurent Howard, who has been the stage-manager at Koster and Bial's since the opening of the season, has been appointed manager of the house. Mr. Howard has been in the theatrical business since 1869, and was for several years manager of the Lee Avenue Academy of Music and the Music Hall in Brooklyn. He is courteous and affable, and will undoubtedly fill his new position in an eminently satisfactory manner.

HILL JOINS TELLER.

Gus Hill has purchased a half interest in the lease of the Theatre Comique from Leo C. Teller. The partnership dates from Jan. 1, and is for a period of five years. The house will be run on the combination plan, and all of Mr. Hill's burlesque companies will play their New York engagements there.

THE A. N. P. U. BALL.

The seventh annual entertainment and ball of the Actors' National Protective Union, No. 1, of Greater New York, was held at Arlington Hall on Dec. 14. A large crowd was present, and the affair was a great success in every way.

VAUDEVILLE JOTTINGS.

Crissy Owens, a vaudeville performer, and the wife of C. B. Owens, became violently insane while riding in a palace car of the New York Central Railroad on Thursday evening last. When the train arrived at Rochester she was removed from the car and placed in charge of the police. She had been playing recently in Hammond, Ind., and was on her way to visit friends in New York.

The suit of Maurice Campbell, of Pittsburg, Pa., against Lillian Burkhart for alleged infringement of copyright of the play, Her Soldier Boy, will be tried in the United States Court in Brooklyn. Mr. Campbell claims that he is the author of the play and demands $18,000 damages. A motion to grant a preliminary injunction to prevent the continued production of the play, was denied last week by Justice Thomas.

John Sonwell, husband of the well-known snake charmer, Dot Sonwell, was bitten last week by one of his wife's pets. He ran all the way to Bellevue Hos-

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Famous Chinese Conjuror

AND HIS

Company of Oriental Entertainers

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UNQUESTIONABLY THE MOST PROFITABLE ATTRACTION EVER IN VAUDEVILLE.

Under special contract for a term of years with

MR. B. F. KEITH and COL. JOHN D. HOPKINS.

Propositions for a limited number of engagements, commencing Jan. 15, will be entertained.

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E. F. ALBEE, General Manager,

B. F. Keith's Enterprises. Union Square Theatre, New York.

GEO. W. DAY

Day's Weeks for Months of next Year:

Jan. 1, Keith's, Phila.
" 8, " Boston.
" 15, Proctor's, Albany.
" 22, Keith's, N. Y. C.
Feb. 5, H. & S., Harlem.
" 25, H. & B., Brooklyn.
Mar. 5, Garden, Cleveland.
" 12, Columbia, Cincinnati.
Mar. 18, Columbia, St. Louis.
" 26, Olympic, Chicago.
Apl 2, Hopkins', Chicago
" 9, Haymarket, Chicago.
" 16, Opera House, Chicago.
" 23, Wonderland, Detroit.
" 30, Shea's, Buffalo.
May 7, Shea's, Toronto.

LILLIAN GREEN - and - WILLIAM FRIEND

In their Great Comedy Successes,

Mrs. Bruno's Burglar. By RICHARD CARLE.

Address AGENTS.

How He Explained It. By HERBERT HALL WINSLOW.

MR. and MRS.

JIMMIE BARRY

A year has passed.
Got all we asked;
Had very little bumming.

So that is why
We specify
That we have no kick coming.

Presenting
MRS. WILKINS'S BOY.

Pull's, New Haven, this week.

Address all agents.

FRANK BUOMAN AND ROSE ADELLE

IN **THE DOOR KEY.**

EN ROUTE WITH

HOPKINS' TRANS-OCEANICS.

THOS. J. JOSEPH

DEMPSEY, MITCHELL & CO.

Presenting Sidney Wilmer's latest farce, ***A MAN OF CHANCE.*** A Comedy of Real Life.

Keith's, Boston, last week. Address Agents.

ORIGINATORS OF THE GROTESQUE CAKE-WALK DANCE,

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Delivering original goods in an expert manner.

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EDWARD ESMONDE

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Address MIRROR.

EVA WILLIAMS and JACK TUCKER

Presenting in Vaudeville George Taggart's Slang Classic,

THE NEW SKINNY'S FINISH.

"A Gem of Art."—*New Haven Register, Nov. 6.*

PLAYING DATES. Address MIRROR.

ARTIE HALL

'Twas the night before Christmas,
And all through the house
Not a creature was stirring,
Not even a mouse,
When Artie Hall appeared
And began to mix things.
'Twas a rough house in a minute.

I am Playing Pastor's Again.

VAUDEVILLE. | VAUDEVILLE.

"A NEW MONOLOGUE ARTIST."

He has been tried and found to be the real thing.

GEO. E. GILLIGAN,

In his novelty monologue, entitled

"THE BLACKER PATTI,"

written expressly for him by Charles Horwitz. This is a black face act, but my—how different—nothing conventional about it—it's novel, and they scream. Book me quick.

Address *AGENTS* or *GEO. E. GILLIGAN,*
520 Cass St., Milwaukee, Wis.

T. W. ECKERT AND EMMA BERG

In their Japanese Comic Operetta,

LITTLE PEE WEET, By LAMB & PETRIE.

Magnificent Production with Gorgeous Costumes, Beautiful Scenery and Electrical Effects.

A POSITIVE NOVELTY IN VAUDEVILLE.

This week, "Keith's," Boston; Dec. 18, "Keith's," Providence; Dec. 25, "Keith's," Philadelphia.

"Eckert and Berg introduced a new act entitled Little Pee Weet, and their enthusiastic reception was the reward that merit and enterprise entitle them to. Both people are exceptionally good singers, the act was bandsomely staged and acted with commendable spirit."—*Washington Evening Star, Nov. 28, 1899.*

"Eckert and Berg contribute a turn that may be called delightful. The Japanese Operetta, Little Pee Weet, is well staged, well costumed and well sung. Mr. Eckert's piano solos are excellent."—*Washington Times, Nov. 28, 1899.*

"A little Japanese operetta presented by T. W. Eckert and Emma Berg is one of the most pleasing numbers on the programme. It was quite a vaudeville gem. Mr. Eckert is gifted with a good voice, and he knows how to play a piano to perfection. By using extra attachments he gives excellent imitations of a banjo, a mandolin, and a guitar. Miss Berg is a good singing partner."—*Washington Post, Nov. 28, 1899.*

EVA MUDGE

Character Vocalist, Comedienne.

Address MIRROR, or 38 Lee Ave., Brooklyn, N. Y.

"The most stunning woman on the vaudeville stage."—VIDE PRESS.

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Grand Theatre (Islington) London, England. Address 25 Woburn Place, W. C.

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Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Financial Question," for Miss Beatrice Moreland. "The Mystery of the Mortgage," for Henry E. Dixey: "Miss Ambition," for Hilda Thomas: "A Royal Visitor," for Mr. and Mrs. Harry Badworth: "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "A Lively Boy," for Martinetti and Sutherland; "A Case of Champagne," for Mr. and Mrs. Franklyn Wallace; also sketches, monologues and famous parodies for Wills and Loretti, Carr and Jordan, Ray L. Royce, Julian Rose, DeHaven and Mae, Jessie Couthoui, Mrs. Mark Murphy, Harvey Sisters, Giguere and Boyer, and many of the best headliners. For terms regarding sketches, monologues, parodies, etc., address CHARLES HORWITZ, Care M. Witmark & Sons, Schiller Building, Chicago Ill.

THE COMEDY STARS,

BARNES AND SISSON

EN TOUR.

FULGORA'S EUROPEAN AND AMERICAN STARS.

JAS. F. **DOLAN** AND IDA **LENHARR**

There's something doing in their very *TAKING* Farce,

A High-Toned Burglar

(By JAS. F. DOLAN)

IN VAUDEVILLE.

Best wishes of the Season to every one—whether we know you or not.

BERT HOWARD AND LEONA BLAND

The Best of All Comedy Piano Acts.

WEBER'S PARISIAN WIDOWS CO. Waldmann's, Newark, this week.

WHERE DID THE DOG BITE YOU?

If you want to know any more go to see

VAN AND NOBRIGA

IN **MY BUSY DAY,** Written by GEO. TOTTEN SMITH.

With Miner & Van's Bohemian Burlesquers.

The Season's Best, **GERTRUDE MANSFIELD and CARYL WILBUR**

Playing Proctor Circuit.

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"The American Humorist."

En Route with the **BEHMAN SHOW.**

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KING OF THE WIRE. MANY IMITATORS, BUT NOT A RIVAL.

This act no longer requires the recommendation of audience, press and managers, as its success and drawing power has long been established. A tremendous hit everywhere.

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THE REIGNING QUEEN OF AERIAL DARING.

New. Novel.

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I write **SKETCHES** for Vaudeville work.

Generally have open time. Can arrange.

L. M., MIRROR office.

pital, where the doctors applied the good old-fashioned remedy, and forced two gobletfuls of whisky down his throat.

Owing to the withdrawal of Round New York from Koster and Bial's, the proposed benefit for the Parnell Monument Fund, which was scheduled for Dec. 21, has been postponed.

Seymour Howe and Emilie Edwards were to have sailed this week, but Mr. Howe wants all the American managers to see his new act before leaving, he has arranged to have three months' time set back from Jan. 24, when they were to have opened in Middlesboro, with Aberdeen, Dundee, Sunderland, Oldham, Hastings, Southampton, Brighton, Bristol, Plymouth, Blackburn, and London to follow. They were a great hit at Shea's, Toronto, last week. Jan. 1, Cincinnati; Moore circuit next.

Artie Hall is playing a return date at Pastor's this week.

The members of the Bowery Burlesquers co. remained in Fall River on Dec. 7 in order to witness the performance of the Wine, Women and Song co. They were immensely pleased and congratulated their brother and sister performers.

Joseph Hart has written two new songs, one called "The Girl with the Auburn Hair," for himself, and another called "Sporty Bill," for Miss De Mar, in which she uses a large quantity of stage money. Both songs are being sung for the first time at Keith's this week.

Maude Courtney made one of the biggest hits of the season last week at the Lyceum in Denver. The critics were enthusiastic in praise of her singing of the old songs, of which she has made a specialty since her entrance into vaudeville. She will make her next New York appearance at Koster and Bial's in January.

Jewett, the magician, is now touring with his own co., which includes Alden and Ross, Marion and Dean, Charles Richter, Madame Hennery, F. G. Raymond, and Stanley Reynolds. The co. is now in New England.

Maryland Tyson has been presented with a handsome sorrel horse and she and her sister Kathryn may be seen dashing through the park behind him every fine day. They are pretty solidly booked after Jan. 1, and on that date the horse will be sent to Winter quarters.

Signor Sorrentino, director of the Banda Rossa, has severed his connection with Lynch and Ellery, and has secured the services of Howard Pew, formerly with Gilmore, Sousa, and the Chicago Marine Band, who will make all of the contracts for next year. The first engagement of the Banda Rossa under Mr. Pew's direction will be at the Grand Opera House, Philadelphia, for the Christmas and New Year weeks.

Marshall P. Wilder will make his reappearance on the Proctor circuit on Dec. 25, opening at the Twenty-third Street house. He has a new budget of comicalities which he will spring in his own peculiar way, and hopes to repeat the hits he has made on previous occasions.

Josephine Sabel is at the Grand Opera House this week.

The latest thing in the souvenir postal card line arrived at THE MIRROR office last week. It is made of wood from Prague, Bohemia, and contains Christmas greetings from Stuart, "the male Patti," Sam Alburtus, Claude Bartram, Holston, and Elsie Leslie.

Gertrude Haynes is rapidly realizing her ambitions. She has been engaged for a three weeks' run at Koster and Bial's, in her new act, which is said to be extremely artistic and pleasing. She is at Hyde and Behman's this week, and has also been booked for the Proctor circuit.

George V. Hobart, who writes the "Dinkelspiel" stories in the New York "Journal," has completed a comedietta for Dollie R. Mestayer, which she will present in vaudeville. She will be assisted by her brother, Harry Mestayer, who has resigned from Hoyt's A Trip to Chinatown to join his sister in her new venture.

Bertha De Vere, female baritone, joined the Great Triple Alliance at Indianapolis, Ind., last week.

Johnson and Dean and Marie Stuart will soon join McIntyre and Heath's Comedians.

Several managers, including A. A. Hashim and W. A. Brady, are said to be negotiating for the lease of Koster and Bial's, in case the Robert Biel syndicate decides to sublet.

Grace Shann, a San Francisco society girl, will make her vaudeville debut on the Orpheum circuit early next year. She is getting used to the footlights by working in the chorus at the Tivoli.

The Boston "Record" is authority for the statement that the vaudeville season at the Boston Theatre, under Manager Hashim's management, will last only during the Spring and Summer, and that plays will be presented next season as usual.

The Hungarian Boys' Band will be at Proctor's next week.

Oscar Sisson and Esther Wallace replaced John C. Fox and Katie Allen at the Palace last week, as Mr. Fox had to retire on Tuesday to nurse a sore throat.

William M. Trainer and Al. Cameron, now with the King of the Opium Ring, will be seen in vaudeville next season in a new act, written for them by Jack Tucker, of Williams and Tucker, entitled A Night Horse at the Circus.

The friends of Harry Weeks will be pleased to hear that he has recovered from his illness and is able to be around again. He will resume work about Jan. 1. His wife, Mamie Weeks, is in the stock at the Palace Museum, Minneapolis, Minn.

Frank Whitman, the dancing violinist, celebrated his twenty-first birthday on Dec. 11. He received a number of costly presents from his friends and also from the members of The Man in the Moon co., with which he has been playing at the Columbia Theatre, Boston, Mass.

J. S. Potts, of the Vogel and Deming Minstrels, advertises the co. by driving through the streets throwing away pennies. The boys pick them up, and sometimes one boy gathers enough to buy a gallery ticket.

Daniel Sutherland, dramatic elocutionist and character delineator, will go into vaudeville. On Dec. 12 he played the Bayonne Social Club, at the Metropolitan Sangor Hall, Bayonne, N. J., and made a hit.

Kathryn Tyson, of the Sisters Tyson, sprained her ankle on Tuesday, and is being attended by Dr. Sickles. She may not be able to appear for several days.

Montague and West are making their New York re-appearance this week at Tony Pastor's. Their new act has been a big hit everywhere.

Manager T. W. Dinkins will put his third co. on the road next season. It will be called The Vagabonds. It will be of the burlesque order, but he will try to get away from the regular style of entertainment of that class. The co. is almost entirely booked up, and after playing through the East, will go to the coast. Mr. Dinkins has already given out contracts for the scenery, which will be very elaborate and will be carried in a special car. His business with all of his attractions, likewise the Bon Ton Theatre, Jersey City, has been particularly good this season.

The Utopians, Manager T. W. Dinkins' burlesque attraction, is pleasing audiences everywhere, and has been doing a remarkably good business since it opened. He has added a new set of scenery to his first part of Le Chat Noir, and a new set of costumes for the chorus, which are very attractive. Bryce and Inman, Barton and Anshley, The Three Gardners, The Three Lane Sisters, James C. Flynn, assisted by Lida Dexter, Clara Adams, Ruby Raymond, Laura Goff, and others, are making big hits.

Frank E. Gillett and Lizzie Booth are making a big hit in their singing, dancing and acrobatic specialty in The Real Widow Brown.

Dora E. Denton, of Robie's Knickerbocker burlesquers, was taken seriously ill at Waldmann's Theatre, Newark, N. J., on Dec. 8, and was compelled to leave the co. Her physician says it will take some time for her to recover.

Barnes and Sisson have joined Fulgora's European American Stars for the balance of the season, presenting A Marriage Broker. They will be seen in an entirely new act next season, written for them by Frank Buoman.

Frank Cushman, the progressive minstrel, duplicated his San Francisco success in Boston. This was the first engagement Mr. Cushman has ever played over the Keith circuit. His monologue, songs and costumes were in keeping with that house, and his success is assured.

In his own characteristic way, Charles B. Poor announces in another column his present field of occupation—viz., the vaudeville. Mr. Poor's theatrical career, extending over a period of twenty years and more, during which time he has served in every capacity, both before and behind the curtain, entitles him to consideration.

Doubleowe and Viola Bancroft played a week's engagement at the Savoy Theatre, Lowell, Mass., last week. They play a return date at the Castle Theatre, Fall River, Mass.

Fields and Ward have just completed a tour of the Castle, Moore and Shea circuits. This week they are a special feature with Weber and Fields' Hurly Burly co. at the Grand Opera House, Boston.

The three Fanchonetti Sisters, originally brought out by Oscar Hammerstein at his Olympia, have been appearing, and will continue to appear, as a feature this season with The Rays' Eastern co. in A Hot Old Time. They have been annoyed by statements that three dancers with similar names are advertised as features with another co. which will start out shortly, and desire to emphasize the fact that they are the only original Simon-pure Fanchonettis.

VAUDEVILLE PERFORMERS' DATES.

Althea Twin Sisters—G. O. H., Phila., 18-23.
Altman, Dan—G. O. H., Pittsburg, 18-23.
ALDRICH, CHAS. T.—Keith's, Prov., 18-23, Keith's, N. Y., 25-30.
Alburtus and Bartram—Tivoli, Variete, Prague, Austria, Nov. 13—indefinite.
ATCHISON-ELY, EDGAR—Canterbury Music Hall, London, England—indefinite.
Begart and O'Brien—Worcester, Mass., 18-23.
Bleckson and Burns—Keith's, Prov., 18-25.
Burkhart, Lillian—Harlem Music Hall, N. Y., 18-23.
Barker, Johnny—Keith's, N. Y., 18-23.
Buoman and Adelle—Keith's, Phila., 18-23.
Broadway Trio—Keith's, Prov., 18-23.
Barrows, James O.—New Grand, Washn., 18-23.
Boyd, Anna—G. O. H., Phila., Pa., 18-23.
Bond, Frederick, and Co.—G. O. H., Phila., 18-23.
Bartell and Morris—Pastor's, N. Y., 18-23.
Bennett and Kessner—Harlem Music Hall, N.Y., 18-23.
Bon Ton Trio—Keith's, Phila., 18-23.
Caulfield and Carleton—G. O. H., Washn., 18-23, Keith's, N. Y., 25-30.
Cohans, Four—Toronto, Canada, 18-23, Baltimore, Md., 25-30.
Conway and Leland—Proctor's, N. Y., 18-23.
Clayte and Clarice—Keith's, Prov., 18-23.
Conditt and Morey—Chicago O. H., 18-23, Detroit, Mich., 25-30.
Cressy and Dayne—Bijou, Richmond, Va., 18-23, Olympic, Chicago, 25-30.
Cadieu—G. O. H., Phila., 18-23.
Cushman, Frank—Keith's, N. Y., 18-23.
Craig, Mabel—Cook O. H., Rochester, 18-23.
Cook, May—Palace, N. Y., 18-23.
Comer, Imogene—New Grand, Washn., 18-23.
Clark and Gandy—Keith's, N. Y., 18-23.
Darrow, Mr. and Mrs. Stuart—New Grand, Washn., 18-23.
Dandy, Jess—H. and B., New York, 11—indefinite.
Doherty, Prof.—Palace, N. Y., 18-23.
Duncan, A. O.—Keith's, Phila., 18-23.
De Veaux and De Veaux—Harlem Music Hall, N. Y., 18-23.
Downs, T. Nelson—Central Theatre, Dresden, Germany, 1-30.
Eckert and Berg—Keith's, Prov., 18-23.
ELMORE SISTERS—Haymarket, Chicago, 18-23, G. O. H., Washn., 25-30.
Fish and Quigg—Buda-Pesth, Hungary, 1-30.
Fagan and Byron—Keith's, Prov., 18-23.
Fox and Foxie—Keith's, N. Y., 18-23.
Fox and Allen—Proctor's, N. Y., 18-23.
Freese Bros.—Proctor's, N. Y., 18-23.
Falke and Semon—Keith's, Phila., 18-23.
Farnum and Seymour—New Grand—Washn., 18-23.
Fields and Russell—Pastor's, N. Y., 18-23.
Fitzgerald, H. V.—Keith's, Phila., 18-23.
Goolmans, The—Cook O. H., Rochester, 18-23.
Gaylor and Graff—Shea's, Buffalo, 18-23, Shea's, Toronto, 25-30.
Green and Friend—Pastor's, N. Y., 18-23.
Garrisons, The—England—indefinite.
Glenroy, James R.—Cook O. H., Rochester, 18-23, Shea's, Buffalo, 25-30.
Guitanos, Three—Keith's, Phila., 18-23.
Griffin, Gerald—Shea's, Springfield, 25-30.
Hawkins, Lew—G. O. H., Phila., 18-23.
Hunter, Bessie—G. O. H. Phila., 18-23.
Howard, Prof.—Proctor's, N. Y., 18-23.
Halladay and Ward—Proctor's, N. Y., 18-23.
Hall, Artie, Miss—Proctor's, N. Y., 18-23.
Hastings and Wright—Harlem Music Hall, N. Y., 18-23.
Hart and De Mar—Keith's, N. Y., 18-23.
Hanson and Nelson—Miner's 125th Street, N. Y., 18-23.
Haynes, Gertrude—H. and B., Bklyn, 18-23.
Hall, Pauline—G. O. H., Phila., 18-23.
Hall and Staley—Pastor's, N. Y., 18-23.
Hawaiian Queens—Chicago, 4-23.
HUMAN, ADELAIDE—Keith's, N. Y., 18-30.
Hines and Remington—Haymarket, Chicago, 17-23, Chicago O. H., 24-30.
Hamilton, Mr. and Mrs. C. Geo.—Columbia, St. Louis, 18-23, Olympic, Chicago, 25-30.
Ingham, Lee—Keith's, Prov., 18-23.
Johnston and Dean—Keith's, Prov., 18-23.
Johnstons, Musical—Keith's, Boston, 18-23, Keith's, Prov., 25-30.
Jansen, Marie—G. O. H., Phila., 18-23.
Kelly, Spencer—Keith's, Boston, 18-23.
Keno, Welsh, and Melrose—G. O. H., Phila., 18-23.
Kenwick, Anna—Keith's, Phila., 18-23.
Keaton, Mr. and Mrs. Joe—Pastor's, N. Y., 18-23.
King, Arthur—Pastor's, N. Y., 18-23.
Kilpatrick—Cook O. H., Rochester, 18-23.
Livingstons, Three—Keith's, Prov., 18-23.
Linton and McIntyre—Novelty, Brooklyn, 18-23.
Laredo and Blake—Keith's, Prov., 18-23.
Littlefield, C. W.—Harlem Music Hall, N. Y., 18-23.
Latina—Keith's, N. Y., 18-23.
Moran, Pauline—Proctor's, N. Y., 18-23.
Morris, Felix—Keith's, Phila., 11-23.
Montague and West—Pastor's, N. Y., 18-23, Miner's 125th St., N. Y., 25-30.
Marshall, Edna Bassett, Co.—H. and B., Brooklyn, 18-23, Avenue, Pittsburg, 25-30.
Melville and Stetson—Minneapolis, Minn., 25-30.
Mansfield, Gertrude—Palace, N. Y., 18-23.
Moore, Raymon—Proctor's, N. Y., 18-23.
Marzello—Keith's, Phila., 18-23.
Marellos, The—Keith's, Phila., 18-23.
McAvoys, The—Palace, N. Y., 18-23.
McMahon and King—Harlem Music Hall, N. Y., 18-23.
Nizarra—Wonderland, Detroit, 18-23.
Newman, Joseph—Detroit, 18-23.
Nawns, The—Pastor's, N. Y., 18-23.
OSAKI JAPANESE—Harlem Music Hall, 11-23.
Palmer, Minnie—Shea's, Buffalo, 18-23.
Polk and Kollins—Grand O. H., Pittsburg, 25-30.
Partellos, The—N. Y. city 18-23, Orange, N. J., 25-30.
Patterson Bros.—Harlem Music Hall, N. Y., 18-23.
Pantzer Trio—G. O. H., Phila., 18-23.
Peals and Keller—G. O. H., Pittsburg, 18-23.
Rae and Broache—Pastor's, N. Y., 18-23.
Reeves, Eddie—Keith's, Phila., 18-23.
Rigby, Arthur—Palace, N. Y., 18-23.
Raymond Trio—Palace, N. Y., 18-23.
Ryan and Richfield—Orpheum, Omaha, 25-30.
Stephens and Taylor—Cook O. H., Rochester, 18-23, Leland, Albany, 25-30.
Smedley Sketch Club—Keith's, N. Y., 18-23, Keith's, Phila., 25-30.
Stanley and Wilson—Detroit, Mich., 18-23, G. O. H., Pittsburg, 25-30.
Seymour and Dupree—Cook O. H., Rochester, 18-23, Leland, Albany 25-30.
Stanton and Modena—Cook O. H., Rochester, 18-23.
Sabel, Josephine—G. O. H., Phila., 18-23.
Shedman, Prof.—Proctor's, N. Y., 18-23.
Stillwell, Geo. E.—Pastor's, N. Y., 18-23.
Smith and Campbell—Keith's, N. Y., 18-23.
Turton, John E.—People's, Phila., 18-23.
Thomas, Hilda—Keith's, Prov., 18-23.
Turner's Pickaninnies—Proctor's, N. Y., 15-23.
Van Aukens, The—Keith's, N. Y., 18-23.
Whitman, Frank—Columbia, Boston, Nov. 6—indefinite.
Wood and Shepard—Palace, London, 18-Feb. 24, 1900.
Watson, Hutchings and Edwards—Palace, N. Y., 18-23, Leland, Albany, 25-30.
Willits and Thorne—Shea's, Buffalo, 18-23, Shea's, Toronto, 25-30.
Windom Quartette—Cook O. H., Rochester, 18-23.
Wrothe and Wakefield—Keith's, Boston, 18-23, Keith's, Phila., 25-30.
WALKER, MARSHALL P.—Proctor's, N. Y., 25-30, Palace, N. Y., Jan. 1-6.
Wilbur, Caryl—Palace, N. Y., 18-23.
Wills and Loretto—Keith's, Phila., 18-23.
Wiley, Mr. and Mrs. Hamilton—Proctor's, N. Y., 18-23.
Williams and Hood—Pastor's, N. Y., 18-23.
Wayne and Caldwell—Harlem Music Hall, N. Y., 18-23.
Ward and Curran—Palace, N. Y., 18-23.
Wilson and Liecester—Palace, N. Y., 18-23.
Yeamans, Jennie—Palace, N. Y., 18-23.
Zarot and Mlle. Hilda—Proctor's, N. Y., 18-23.
Zimmer—New Grand, Washn., 18-23.

MATTERS OF FACT.

Alma Earle has resigned from A Young Wife company, and is at liberty. She can be addressed care of agent or MIRROR.

Willis E. Boyer, manager of Daniel Sully, is in town arranging for production of The Parish Priest on New Year's Day.

Ferris' Comedians played the Grand Opera House, Sioux City, Iowa, Nov. 27-Dec. 2, to $2,248.10, turning away more than $1,000. The company have broken ten other local records this season.

The new version of Over the Fence, Owen Davis' farce-comedy, put on at Milwaukee on Dec. 3, was very favorably received. It promises to become one of the best pieces of property of its class before the public. The cast includes John C. Rice, Sally Cohen, Henry Le Clair, the Olympia Quartette, the Bicknells, and other clever performers.

W. H. Power, in Shannon of the Sixth, is said to have been very successful this season.

Mrs. J. G. Jermon, formerly Lillian Tyson, has been in the city for several days and is negotiating for a New York theatre. She is also attending to the booking of the Sisters Tyson, Maryland and Katherine.

George E. Fisher has attracted and won favorable mention by his performances as Bob Willet, proprietor of the Punch and Judy Show, in The World Against Her.

Balletmaster Alvlene announces that Sonati, the male toe dancer, will appear in London after playing a few short engagements in New York. Roger and Field's Lilliputian Dutch Comedians, the Queen Sisters, and Pilcer, the boy soprano, also under his management, are making hits and distinguishing themselves in their line.

George E. Moran, who is interested with Fulton Gardner in the plays, A Legal Crime, The Inventor's Daughter, and The Spirit of Yarrow, notifies managers and others that negotiates must be made jointly.

CORRESPONDENCE.

(Received too late for classification.)

ARKANSAS.

PRESCOTT.—GREESON OPERA HOUSE (W. S. Wolfe, manager): South Before the War 4; attendance good; performance poor. Manhattan Stock co. 8 in A Chain of Evidence to light business (stormy), and in Below Zero 9 to 8. R. O.; audiences pleased. Casey's Troubles 28. Alba Heywood 19.

JONESBORO.—MALONE THEATRE (Will T. Malone, manager): South Before the War Nov. 27; good performance; good house. Casey's Troubles 5; fair audience; good performance. Lewis Morrison in Frederick the Great 7; S. R. O. Mr. Morrison's and Miss Roberts' acting was superb. Darkest Russia 12. Si Perkins 14. Aunt Jerusha 16.

CALIFORNIA.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Gorton's Minstrels drew a top-heavy house Nov. 30. Finnigan's Ball to fair business 2. L. R. Stockwell in My Friend from India to good business 4; co. poor. In Old Kentucky 7. Eugenie Blair 11. Shenandoah 14. Black Patti's Troubadours 15. Richards and Pringle's Minstrels 18.—AVON THEATRE (George Simpson, manager): Dark.

GEORGIA.

CORDELE.—OPERA HOUSE (J. H. Shipp, manager): Veronee Comedy co. 4-9; business fair to good. Repertoire: Lost in New York, Crystal, the Romp, Brains vs. Money, Bred in Old Kentucky, East Lynne, The Buckeye, and A Jolly Night. Whitman Sisters 12. Mr. Plaster of Paris 18. The Heart of Chicago 29.

ILLINOIS.

MOUND CITY.—OPERA HOUSE (John Betts, manager): Stowe's U. T. C. 14.

INDIANA.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Herrmann the Great Nov. 28 gave satisfaction to fair audience. A Jolly Lot 14; poor performance and house. Go-Won-Go Mohawk 16.

NEW YORK.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Toll Gate Inn 9; small house; first-class performance. Parker Concert co. 13; light house. Thatcher's Minstrels 14; large house; co. fair. In Paradise 16. Devil's Auction 20.

OHIO.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayers, manager): Faust-Carr co. finished a three nights' engagement 9; fair co. H. B. Hay, lecture, 19. Philharmonic Concert 21. R. J. Erwood Stock co. 25-30.

NEWARK.—AUDITORIUM (J. R. Rosebraugh, manager): Bert Coote in A Battle Scarred Hero 8 pleased a large audience. Jeffries-Sharkey fight pictures to fair house 12. Other People's Money 14.

CANTON.—THE GRAND (M. C. Barber, manager): The Turtle 12; light business. The King of the Opium Ring 13; business good. A Rag Time Reception 14. A Texas Steer 16. The Katzenjammer Kids 18, 19. The Heart of Maryland 20. Mlle. Fifi 25.

PENNSYLVANIA.

MILTON.—OPERA HOUSE (A. J. Blair, manager): The Country Merchant 8; performance very good; poor house. A Wise Woman 11; good house; audience pleased. The Dazzler 14 pleased fair house.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Mitchell's All Star Players 11-16 in The Middleman, A Philadelphia Detective, The Mysterious Mr. Tompkins, and The Two Orphans; crowded houses.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. Le Roy, manager): J. E. Toole 27.

VIRGINIA.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): A Bachelor's Honeymoon 8; fair business; co. good. Vaudeville 25, 26. Nashville Students 2. What Happened to Jones 4.

ARENA.

TUSCALOOSA, ALA.—Gentry's Dog and Pony Show 7 to big business.

MONTGOMERY, ALA.—Professor Gentry's Dog and Pony Show to good business 6.

VAUDEVILLE. VAUDEVILLE.

ALICE **MONTAGUE and WEST** J. ROYER

Invite all Managers and Agents to see their new Musical Sketch, entitled

"ONE SUMMER DAY."

at PASTOR'S THEATRE this week. Have just finished a triumphant tour of 10 weeks through the West, including 4 weeks in Chicago. AT LIBERTY Jan. 1st for Combinations or Vaudeville dates.

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"In a different vein and very entertaining, owing to its musical character, is the sketch entitled, 'One Summer Day,' in which Miss Alice Montague and J. Royer West are appearing. The sketch is sufficiently dramatic to furnish excuse for the introduction of musical specialties in a natural manner and as several instruments, including the 'cello, are played in an agreeable manner, Miss Montague and Mr. West create a distinct and favorable impression."—*Syracuse Post Standard.*

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NOTE: I shall remain with Wm. A Brady as long as he finds requirement for my services.

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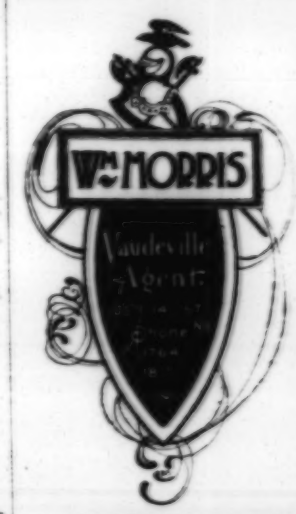

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MURTHA PORTEOUS FALK.

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We beg to state that Miss Murtha Porteous Falk is one of the most clever women in her line in the profession. She made her debut in vaudeville at our house and we have also booked her in a number of other places, and she has at all times given the greatest of satisfaction. She is a woman with a great deal of experience in stage work, sings well and looks beautiful, her wardrobe cannot be excelled. We are more than pleased to recommend her to any one who may be able to use her services.

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Appearing in the following refined and jolly Sketches:

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ELUDING THE ETHIOPIAN.

In 1870 Laura Keene left the Chestnut Street theatre bearing her name to play an engagement at Wall's Opera House, Washington. The writer, who had been originally engaged to advertise the star for a tour of the country, heralded the artist during her stay in the capital and the Southern tour which followed. Besides my duties of press, poster and programme, I officiated in the box-office the greater part of the day and during the matinee and evening performances.

Our colored brother, as a result of the civil strife and the new amendments to the Constitution and his expectancy of receiving from the general Government "a bureau and a mule," was putting the theatrical managers south of Mason and Dixon to a good deal of worry.

Uncle Thad. Barton, of Barton and Sanderson, of whom Miss Keene leased the theatre, put me on guard and in a state of mind when he warned:

"The other day a colored gentleman demanded a ticket at a Brignoli concert, and was refused; consequence, a suit for damages."

I opened my eyes at that, and was the more perplexed when Barton, who was my predecessor as Miss Keene's representative, said:

"You mustn't refuse a negro a ticket down-stairs, and you mustn't sell a ticket to a negro, if you do the audience will to a man and woman come out and want their money back."

For a fortnight I was in a perfect sweat, looking for the contraband that never came to demand a ticket for "down stairs," and I had begun to feel quite secure from the cloud when it shadowed the box-office in an ebon sister desirous of enjoying all her civil rights and constitutional amendments. A black hand was thrust in my face with the prompt command:

"Best seat in the house!"

I recalled Barton's warning: I was neither to refuse nor to sell. A refusal meant a lawsuit for Miss Keene, and if the colored lady arrived in the orchestra there would be a scene and a hiatus. I took the proffered dollar, a dollar ticket and a gallery ticket in my hand, and thus I did say to the dusky maiden, who was rigged to kill in an outfit that adorned a thundercloud:

"Of course, if you want to go down-stairs it is your privilege: but I know that you would feel much more comfortable upstairs. A woman is running this theatre, and surely you would not make her trouble?"

The dark damsel showed her ivories and smiled, and I took courage. Then I handed her out a rush ticket for "nigger heaven," and she passed on to the realms above, to my intense relief.

In February I went to Richmond, and in a letter home wrote:

"I saw something last night at the Richmond Theatre that amazed me. Two negro members of the Virginia Legislature visited the theatre and occupied the best seats, something, I guess, never seen before in Virginia: but it created no excitement whatever. Now negroes could not do the same thing in New York, which goes to show that Northerners make more fuss about the negro than the Southern people do."

Although it has nothing to do with the subject in hand, the same letter refers to the burdens then placed upon the drama. Dramatic companies playing in Richmond paid 5 per cent. gross to the State, 2 per cent. to the United States, $6 per week to the city, and a like sum to the county.

March found me in Charleston, with Miss Keene booked to play under the local management of John T. Ford at the Academy of Music. Manager Ford's representatives had not eluded the Ethiopian, but instead of dodging the darky had collided with the contraband, who had brought suit for damages.

March 6 I wrote: "Lots of negro policemen here, negro juries and negro officials, also carpet-baggers. The Legislature, largely dark, has just passed a law fining attachés of theatres and places of amusement $5,000 and five years' imprisonment for refusing a negro admission to any part of a theatre or place of amusement."

I remember that Mr. Ford's treasurer and the door-keeper informed me that they always referred all colored callers for best places "to the representative of the sharing attractions."

After I had stated the law and penalty, I wrote in the same paragraph: "One of the negro orators addressed the Negro Union League the other night and told them not to try any such privilege; that it would ruin their political prospects and result in their losing many of the privileges which they now enjoy."

I have no record of how John T. Ford's suit resulted, but the next season Miss Keene became lessee of the Charleston Academy of Music. At the opening of the season it became necessary to avoid litigation by reason of the color line if possible. Mr. Moses, the agent for John Chadwick, was a Charlestonian and a shrewd man, and he suggested a scheme to placate the colored party who had brought suit against Ford. If my memory serves the prosecutor was the sheriff of the county, and to him was mailed a polite note and a season's pass, the receipt of which was courteously acknowledged. But the recipient of the managerial favor never once took advantage of it. Far seeing fellow was that Mr. Moses.

Mr. Cohen, a prominent Charleston attorney, was called in as counsel by Miss Keene and John Chadwick, and he devised what he called "a contract ticket" and which he stated would meet the exigency. It read on the back of the reserved seat ticket:

CONTRACT.

Between the Managers of the Academy of Music and the Holder of this Ticket.

IT IS AGREED, and this ticket is sold with the understanding that the management shall have the right to refuse admission to the holder upon returning the regular price of the ticket.

An opportunity fortunately was never given to test the legality of Attorney Cohen's scheme. The colored policeman on duty at the Academy knew a thing or two about handling his black brothers, and a few words from him dissuaded any ambitious black man who was looking for "the best in the house"—or a lawsuit.

On one occasion we were "tipped" by a railroad employe that a delegation of members from the legislature at Columbia were in the city, and had done some "pretty tall talking" on the train as to what they were going to do at the Academy of Music.

Well, the dusky gentlemen who made the laws at Columbia and had intentions against the Academy of Music never reached "the best in the house" at that dramatic temple. A kind friend of the knowing negro policeman at the Academy met them with "money to burn," and showed them eye life in "the City by the Sea" until long after the curtain had fallen and the theatre was dark—dark as the delegates from Columbia.

CHARLES H. DAY.

TROUBLE AT THE BOSTON COLUMBIA.

The troubles at the Columbia Theatre, Boston, steadily accumulating in various ways during the past few weeks, reached a climax after the Friday performance of The Man in the Moon, and the theatre was closed on Saturday.

The Columbia Theatre was opened less than two months ago as a music hall under the management of George W. Lederer. The new administration began with the most auspicious outlook. The house had failed with high-class comedy, and later at popular prices, but new blood took hold of it under the administration of Pierce J. Grace, Thomas J. Barry, and several prominent capitalists. Arrangements were made to have George W. Lederer for resident manager, and the theatre was to be run in connection with his houses in New York and in London. A license was secured, and Bostonians had a chance to drink and to smoke while seeing dazzling spectacles to which their sedate tastes were unaccustomed. The first indication of trouble came Dec. 14, when the curtain did not go up until nearly three-quarters of an hour late, several of the features were omitted, and there was talk that the members of the company complained of unpaid salaries and would not go on till a settlement was made. The audience was mystified, but inquiries were made in regard to the matter.

The first answer was that the trouble arose over the suit entered by John Tiller and Company of the John Tiller Training Schools in London and Manchester, Eng., through their legal representative in Boston, against Sire Brothers, of New York, for claims of money said to be due on contracts regarding the employment of dancing girls in the production at this theatre. The suit first was brought in the United States Court and was dismissed for want of jurisdiction. It was then brought in the Superior Court, and under a trustee process the interests of the Sire Brothers in the play and their share in the box-office receipts appear to have been tied up.

The Columbia Theatre and Music Hall Company, as proprietor of the property, was made trustee, and the accumulated receipts were held by P. J. Grace, treasurer of the corporation, subject to this trustee process issued by the court.

Wolfe Falk, resident manager of the house, said that a bond was filed through the courts, by the defendants in the case, thus practically releasing the funds now held in trust. This bond, so he stated, was for $6,000, which amount would fully cover the sum involved in the suit. To have the bond take effect, thereby simplifying the entanglement, since it would release from responsibility the corporation which had been given the trusteeship, official notice would have to be served upon Mr. Grace, but Mr. Falk stated that it was impossible to find that gentleman. Under these conditions, The Man in the Moon did not begin the Thursday performance on schedule time.

On the other hand, Mr. Grace was found without difficulty at his office, and said, regarding Mr. Falk's statement about the bond, that so far as he knew no attempt was made to discover his whereabouts. Eugenie Fougere, Sam Bernard, and the other principals were on hand Friday evening in readiness for the opening of the performance, and it was given, but without the English ballet, who did not appear, as their money, it is said, was unpaid. At midnight Pierce J. Grace and his father, J. J. Grace, owner of the building, along with certain constables, took possession of the theatre on the ground that rent was unpaid by the Columbia Theatre Company. They notified Mr. Falk, Mr. Lederer's representative, that they would allow no Saturday performances, and Mr. Falk, under advice of counsel, left the theatre in possession of the two Graces.

It is understood that the Graces will be sued by Mr. Lederer, who alleges that he has a ten years' contract, conveying control of the property to him. Pierce J. Grace came to New York on Saturday to try to arrange a vaudeville bill to fill in this week at the Columbia.

GOSSIP.

The third entertainment of the current season by pupils of Hart Conway's School of Acting, Chicago, will be given on Saturday, Jan. 6, 1900. One of the plays to be presented is an original comedy by a gentleman of Chicago, entitled Her Day of Grace.

Daniel A. Kelly received an Elks badge recently from the Baltimore Lodge as a memento of his long connection with the order and because he was the first to be initiated in the lodge in Baltimore. The late John Wild founded the Baltimore Lodge in 1876, and several of the Elks of that city recently showed their appreciative memory of him by entertaining his two daughters, who appeared there with the Francis Wilson company.

The Fauvette Twin Sisters closed a six weeks' engagement with Kelly's Kids at Chicago, Dec. 17, and will play at the Chicago Opera House week of Dec. 18. Maude Fauvette will return then to New York to spend the holidays.

Sarah Truax will give the first of her series of four Shakespearean matinee performances early in March. The matinees will occur two weeks apart and will be given at a Broadway playhouse.

Lawrence Hanley, who has been ill since his engagement at the Grand, St. Louis, several weeks ago, has just gotten back from West Baden Springs. He is nearly recovered. Mr. Hanley made quite a record during his engagement at the Imperial last season and at Olympic Garden last Summer, playing fifty-one parts in fifty-two weeks without a rest.

Victor J. Obenauer and Victor Davaillon, of St. Louis, have written a five-act melodrama, entitled Captain Alfred Dreyfus. Negotiations are now pending with a prominent manager for its early production.

MATTERS OF FACT.

Joseph C. Brail, of the late firm of Brail and Falk, will assume the management of Arthur W. Tams' Agency. Besides looking after the opera business he will give special attention to organizing farce comedy companies.

Anthony Andre is receiving excellent mention from the press for his impersonation of Ram Koorah in Sunshine of the Sixth.

Wicked London, Frank Harvey's latest melodrama, made a pronounced hit in Troy and Albany last week, the local press speaking of the cast, play and scenery in very complimentary terms.

Lola Morrisee, a sprightly comedienne, having resigned her present engagement is open to offers and should be addressed care this office.

Clint G. Ford has scored excellently in a comedy part with Don't Tell My Wife.

The Alma Chester company has made one change this season, Lavina Thompson closing and being replaced by Jennie Kendrick, late of the Castle Square Theatre, Boston.

The administrator of the estate of Alexander Salvini will dispose, at private sale, of the scenery, costumes and the paraphernalia of that actor's productions, which included Hamlet, The Three Guardsmen, Ruy Blas, Othello, Rusticana, Don Caesar de Bazan, and A Student of Salamanca. The property may be inspected Dec. 29 at 247 South Front Street, Columbus, O. James A. Allen, 165½ High Street, Columbus, O., is the administrator of the estate, and will receive bids until Jan. 6.

The Andrews Opera company has some open time for good towns.

Ed Forshay, care this office, wants a 60 or 70 foot tent, in first-class condition.

Manager McClumpha has New Year's Day open at the Opera House, New Amsterdam, N. Y.—a good holiday show town.

Reuben Fax has bought the rights to the farce, That Man, together with the scenery and accessories, from A. M. Palmer. Being under contract himself, he wishes a responsible man as partner in the presentation of the play, which will be offered at the best theatres only. Mr. Fax is now playing in Sherlock Holmes at the Garrick, this city.

J. Ira Newton, professionally known as J. E. Terry, is suffering from consumption at 12 Liberty Street, Middletown, N. Y., and would be pleased to hear from friends.

Landers Stevens and wife, Fanny Gillette, are in town for the holidays. Mr. Stevens, who is the professor and manager of the Dewey Theatre, Oakland, Cal., is looking for new plays for his stock company, which plays throughout the year.

Julia Ralph, who attended at the art booth at the Professional Woman's League Bazaar at the Waldorf-Astoria, was admittedly one of the best dressed women at the bazaar.

On account of a shifting of attractions at the Academy of Music, Chicago, Ill., the weeks of Jan. 21 and 28 are open. It is a popular house and The King of the Opium Ring opened there on Sunday, Dec. 10, to $1500. Managers of big attractions are requested to wire or write at once to E. P. Simpson, treasurer.

MY SON BEN.

The season of My Son Ben, which was undertaken experimentally, ended recently in the West, the author, David Lowry, having established to his own satisfaction the fact that his play appeals strongly to the discriminating class of the community. So satisfactory were the results of the trial trip that the engagement of the company was prolonged for several weeks beyond the time originally specified, and several leading managers in New York, Boston and Chicago offered time for the new attraction at their theatres as soon as their bookings would permit. Mr. Lowry displayed unusual enterprise in presenting his play upon his own responsibility, and is to be congratulated on the fortunate outcome of his costly venture. My Son Ben is now scheduled for a series of runs in the principal cities, beginning, in all probability, at an early date. It will be formally produced with a new cast and with elaborate and picturesque scenic environment.

WEST'S TWENTIETH CENTURY MINSTRELS

William H. West has announced already the extensive preparations now making for next season's tour of his new monster enterprise, West's Twentieth Century Minstrels, which he promises will prove the most magnificent, novel and elaborate departure ever made in the field of minstrelsy. The sum of $50,000 will be invested in the venture, the strongest of European novelties will be secured along with the leading native minstrel talent, and the entire aggregation will follow its extended tour of this country during the season of 1900-'01, by a visit to Australia, where its assured triumphs here doubtless will be duplicated. Manager Charles R. Bughee, at his office, 1358 Broadway, this city, is now engaged in booking the attraction for next season.

N. C. GOODWIN AND MAXINE ELLIOTT.

N. C. Goodwin and Maxine Elliott will present at the Knickerbocker Theatre on Dec. 25, for the first time in this city, Clyde Fitch's original comedy, The Cowboy and the Lady. Unusual interest attaches to the event, not alone because of the return of these popular players to this city—their first appearance here since their great success last Summer in London—but for the reason that the highly favorable reception accorded to it in other American cities has aroused much curiosity concerning Mr. Fitch's comedy. During their engagement in this city Mr. Goodwin and Miss Elliott promise to present a few other of their successful plays.

AUDITORS ON THE STAGE.

The large business the Wise Guy company continues to do is a noteworthy fact. Two weeks ago at the Grand, St. Louis, this attraction drew such an audience that a hundred or more were given seats on the stage.

AMERICAN ACADEMY OF DRAMATIC ARTS.

The American Academy of Dramatic Arts and Empire Theatre Dramatic School for years has been a practical training school for the stage in connection with prominent companies. President Franklin H. Sargent has brought the system of training to a high degree of efficiency, and has given to the stage a long list of representative players. The second division of the regular course for the present season opens on Jan. 15 and the third division on April 3. Applications should be made to E. P. Stephenson, Carnegie Hall, New York city.

THE NIGHT BEFORE CHRISTMAS.

The new pastoral drama, The Night Before Christmas, now touring in the Middle West, is the last and perhaps the best play that has come from the pen of the actor-author, Hal Reid. The company is headed by Bertha Belle Westbrook and Mr. Reid, and includes in its membership a score of well-known players. The famous Orpheus Quartette is a feature of the organization. In every city in which the play has been presented the local press has praised it unstintingly for its interest, beauty and purity. Manager Frank Burt reports the tour so far to be a great success, artistically and pecuniarily.

Married.

BRAUN-ETTINGER.—Francis Braun and Alice Ettinger in London, England, Dec. 7.

EDWARDS-LEWIS.—Charles Edwards and Miss Lewis at Sioux City, Ia., Dec. 9.

EMERY-SIMPSON.—Edward A. Emery and Florence Simpson, at Sioux City, Ia., Dec. 6.

KELLY-GILMORE.—John Kelly and Miss Gilmore.

WALKER-SMITH.—George W. Walker and Helene A. Smith, by Dr. Houghton, at New York city, Dec. 16.

Died.

CRAWFORD.—At New York city, on Dec. 11, Adelaide Crawford.

FERRERO.—General Edward Ferrero, in New York city, on Dec. 17, of heart disease, aged 68 years.

HUMSTREET.—Mrs. Jennie Humstreet, in Brooklyn, N. Y., on Dec. 9.

HOWE.—Cady H. Howe, [illegible], Dec. 12, of heart disease.

LOOMER.—Silas E. Loomer, [illegible], Conn., Dec. 11, aged 77.

MURPHY.—[illegible] Murphy.

OPPENHEIMER.—[illegible] Dec. 12, Mrs. Joseph Oppenheimer.

REED.—[illegible] city, Dec. 17, of [illegible].

WALTON.—[illegible] Dec. 13.

ACADEMY OF MUSIC, Chicago, Ill.

Open Time by Shifting Attractions to Oblige.

Weeks of Jan. 21 and 28 Open.

Big Shows Wanted.

Opium Ring Opened to $1,500 Last Sunday. Ask Blaney.

Wire or Write Quick.

E. P. SIMPSON, Manager.

Notice of Private Sale

Of the Scenery and Costumes of Alexander Salvini, deceased.

The undersigned, administrator of the personal property located in Columbus, Franklin County, Ohio, of Alexander Salvini, deceased, has been ordered by the Probate Court of said County to sell at private sale for not less than the Appraisement, all the goods and chattels in his hands of said deceased, consisting of the following:

A complete scenic production of Hamlet, with Costumes, Armor, Furniture, etc. A complete production of Three Guardsmen, with Costumes, Armor, Furniture, etc. A partial outfit for Don Caesar de Bazan, Ruy Blas, Rusticana, Student of Salamanca, Othello. Everything in good condition.

Said property is located on the premises of M. Armbruster & Son, Scenic Artists, No. 245 S. Front Street, Columbus, Ohio, where the same may be inspected on 28th day of December, between the hours of 9 A. M. and 4 P. M.

The undersigned is further authorized to receive bids in writing for said property on or before the 6th day of January, and report the same to the Court for further orders. The property is appraised at $1795.55.

Terms of Sale—Cash.

The administrator will be pleased to give any further information upon request.

JAMES A. ALLEN,

Admr. of the Estate of Alexander Salvini, deceased.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Fred Hallen and Mollie Fuller are the topliners at the Chicago Opera House, where their popularity is increasing at every performance. Laura Burt, in a series of clever impersonations, is also a great favorite. The Queen's Fan Trio, Joe Flynn, Condit and Morey, the De Greans, White and Harris, Irene Jermaine, Genaro and Theal, the Fauvette Sisters, Edward J. Boyle, Leavitt and Novello, Bartelmes, Winstanley and Sullivan, Edward La Zelle, and the Browning Brothers complete an excellent bill.——Colonel Hopkins is offering his patrons the following numbers: Charles A. Loder, Macart's dogs and monkeys, and Dorothy Drew. East Lynne is the stock co.'s presentation.——Digby Bell makes his re-entry into vaudeville at the Olympic, and is meeting with favor. Others are the four Olifans, Foy and Clark, Esmeralda, McNish and Albro, Melville and Conway, Tom Brown, Frencelli and Lewis, Baby Humbert, La Pell and Edwards, Little Rita, Gespard Brothers, Sisters French, Mathieu, and Lizzie McKeever.——At the Haymarket Walton's flying monkeys, Hines and Remington, La Fayette, Elinore Sisters, Conray and McDonald, Erna's Dog Circus, Whitney Brothers, Oro, Bernard and Ora, Campbell and Caulfield, Ozav and Deimo, Ada Morgan, Schaefer and Reed, the Arcaris, and Peggy Whitney are included in the bill.——The Lyric is still doing big business with the Jeffries-Sharkey fight pictures.——Items: At the Great Northern John C. Rice and Sallie Cohen are playing to the house's capacity at every performance.—Horwitz and Bowers, the popular young song writers, have gone into the song-publishing business, with offices in New York and Chicago.—Kelley and Mason opened at the Bijou Sunday in a new farce, Maloney's Wedding.—Maude Le Paige has signed with the Brown's in Town co.—O'Brien and Havel have joined the McIntyre and Heath co. for Kansas City and Omaha.—Al. Wilson has signed a contract with Yale and Ellis for five years, and next season will be starred. In The Evil Eye, at the Great Northern, last week, he proved a great drawing card.—The Carmentelle Sisters have signed with the Moulin Rouge co.—Hallen and Fuller, Kheras and Cole, and Terry and Lambert will be under the new management of Sam A. Scribner.—Another rumor regarding the Columbia Theatre, when it passes out of the syndicate's hands, is afloat. This time it is to the effect that Dunne and Ryley have leased the house, and will next season, after a thorough renovation and many changes, open it as a first-class music hall, when they will run high-class attractions and also burlesque, on the order of Weber and Fields. Eddie Foy and Mathews and Bulger are mentioned as the nucleus for a strong co.

M. A. TWYFORD.

BOSTON, MASS.—B. F. Keith is the biggest man in Boston this week. The matter of the replacing of the car tracks on Tremont Street came up for decision by the people at the election on Tuesday, and Mr. Keith was almost alone in fighting against a backward step. Great interests were opposed to it, the only paper in Boston to fight for the preservation of Tremont Street was the "Transcript," but when it came to the matter of a vote the answer was a crushing defeat of the railroad by a vote of two to one. Was it strange that Mr. Keith's ardent admirers should unite in giving him a complimentary dinner on Friday night? Now he will return to the South and complete the yachting trip that was interrupted by the call of duty. Bon voyage to him!——Ching Ling Foo will return to Keith's week 18 for an engagement which promises to be as successful as the long one there last Summer. Cissie Loftus continued her great success at Keith's. Her new imitations are the best that she has yet shown.——The Engstrom Sisters were the great card at the Palace this week. I never saw the audiences at that house more enthusiastic than they were over these popular and talented artists.——Rumor has had it that the Boston would be transformed into a variety theatre at the conclusion of the present season. Eugene Tompkins promptly denied that, but it is said that vaudeville performances will be given during the late Spring and Summer. Two performances a day are to be given, if the plan is carried out, and the engagements will be played on shares with Mr. Tompkins. N. Hashim, of the Philadelphia Grand Opera House, is the leader in the movement. Whatever the result of the negotiations, they will not have any effect upon the regular bookings for next season, when the policy of the Boston will be continued as usual.

JAY BENTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Notwithstanding the approaching holidays, business at this house continues very large. Ching Ling Foo was the star attraction of the bill 11-16, and he mystified and amused his auditors with his wonderful tricks. Flo Irwin and Walter Hawley made a hit with The Gay Miss Con, and another distinct hit was made by the Smedley Sketch Club in a one-act comedy, called The Little Mother. James J. Morton, the Cardonie Troupe, Billy Link, Spencer Kelly, Morrison and Markey, Mack and Armour, Leonard Brothers, Wrothe and Wakefield, and Miles and Nitram were also in this exceptionally pleasing bill. 18-23: Charles T. Aldrich, Barney Fagan and Henrietta Byron, Hilda Thomas and co., Johnson and Dean, T. W. Eckert and Emma Berg, three Livingstons, Blockson and Burns, Broadway Trio, bicgraph, Clayto and Clarice, Laredo and Blake, and Lee Ingham.——Olympic (Spitz and Nathanson, managers): M. M. Theise's co. 11-16 in Wine, Woman and Song opened to a large and pleased audience. Kh and Gotthold, three Rackett Brothers, Mazuz and Mazett, Jenny Eddy Trio, Burke Brothers, and Bennett and Rich contributed specialties of excellence. Butterfly Burlesque and Extravaganza co. 18-23.——Westminster (George H. Batcheller, manager): The Jolly Grass Widows opened a week's engagement 11 to a large audience. A good olio was given by Paula and Dika, Wilson and Halpin, Evans and Vidocq, Pat and Mattie Rooney, and Joe and Jack Hayman. Bryant and Watson's American Burlesquers 18-23.

HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Tom Miaco's City Club Burlesque co., which is now in its eleventh season, was the attraction at the Bon Ton 11-16, to good business. The bill opens with A Yankee Millionairess, in which Fannie Everett plays the leads. The olio includes Wrenn and Hughes, St. Clair and Lorenz, Adelina Roatino, Crimmins and Gore, assisted by Edgar Bixley, Ford and Davern, and Lew Palmer. Ross Gore, as an old spinster in the burlesque, is very funny. The support is capable. Vanity Fair 18-23. Rice and Barton's Gaiety co. 25-30.——Items: The Dramatic Mirror is on file in the box-office of the Bon Ton, and also at Harry Rose's Actor's Home. Just below the stage door of the theatre. Harry Rose is an old circus man. He was a member of the acrobatic team of Rose Brothers in 1870, and was with Forepaugh's Circus. Mr. Rose was one of the first to do a perch act, and was top mounter of the team. He has been located in this city for a number of years, and performers make his home their headquarters while in this city.—Carl Roedisperber, formerly of Koster and Bial's, has opened the Arena here adjoining the Bijou, and has a ladies' orchestra as the attraction.—Crimmins and Gore do the best number on the bill offered by Miaco's City Club co. Lew Palmer is also up to date with his parodies.—John (Rocky) Moore, advertising agent of the Bon Ton Theatre, was putting out banners 13 when a fire broke out on the opposite side of the street. Mr. Moore responded to the cry for help in time to rescue an old lady and her young daughter from the burning building.—Pink Treat has signed with Manager Frank Fogerty to open with the Fads and Follies co. at Philadelphia on Jan. 1. She is a newcomer and has a remarkably high soprano voice.

WALTER C. SMITH.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): Week opening 11 Bertha Welby and co. in A Little Brick, with Baby Welby, are delighting large audiences. Ward and Curran in a new act won applause. Kelly and Violette, Ford Brothers, The McMahons, Claude Thaedo, and Howard's ponies and dogs and monkeys make up an interesting bill. The kalatechnoscope with a change of pictures weekly is a permanent feature.——Gaiety (Agnes Barry, manager): Miss New York, Jr., was the attraction 7-9. The olio consisted of The Musical Electros, Cunningham and Smith, Marie Remington, and her "picks," Cosmopolitan Trio, Gilson and Perry and the O'Learys. The Tuxedo Club 11-13 did good business. The co. is fair, the best being J. F. Clark and Patrick McCue. Victoria Burlesquers 14-16.——Item: H. B. Nichols, the courteous representative of Mrs. Barry, was, on his thirty-second birthday last week, presented with a very fine gold watch and chain.

CHARLES N. PHELPS.

PHILADELPHIA, PA.—The prospects for the week before Christmas are excellent, the attractions offered at the various vaudeville houses all being of a superior order.——The announcement at the Trocadero is Bobby Manchester's Cracker Jacks, that have already appeared this season to crowded houses. The bill embraces the Sousa Girls and A Commercial Drummer, with specialties by the Six Sennetts, Degarios, Bud Snyder, Saranac Trio, Belle Wilton, Al. H. Weston, and the Bernards. For Christmas week, Tom Miaco's City Club.——Rice and Barton's Big Gaiety co. will provide amusement for the patrons of the Lyceum week 18.——The Broadway Burlesquers, with McAvoy and May, always a sure attraction, is the card for week of 18 at the Kensington.——The Arch Street Museum, with continuous vaudeville is doing a big business, giving a constant change of novelty acts, and is in favor with the great middle class of amusement seekers.

S. FERNBERGER.

DENVER, COL.—The new Lyceum did a large business week 4. The latter half of the programme was excellent. Maude Courtney sang the old songs most delightfully, her sweet, sympathetic voice, magnetic personality and brilliant smile contributing to the charming ensemble. Oscar Lewis told some old jokes and many bright new ones in a Swedish dialect, and convulsed his auditors during the greater part of his monologue. Dolly Theobald is just about the daintiest and "cutest" little bit of feminity I have seen on the stage for many a day, and looks and acts the soubrette in the true sense of the term. Rachetta Brothers did a barrel-jumping act as unique as it was wonderful. The first half of the programme, with the exception of Stauffer and Witter, who made a big hit with their beautifully played Mexican mandolin madrigals, was weak. It consisted of Gaffney and Burton, Mr. and Mrs. George Hamilton, and J. H. Taylor.

F. E. CARSTARPHEN.

NEW HAVEN, CONN.—Poli's Wonderland Theatre (S. Z. Poli, manager): One of the best bills of the season for the week 11-16 was rewarded by banner business. The feature acts were Will M. Cressy and Blanche Dayne, in Grasping an Opportunity, and Montrell, a sensational and graceful European juggler. As usual, Mr. Cressy scored heavily. Montrell is a feature on any bill. Matthews and Harris offered a sketch from the pen of Mr. Cressy, called Adam the Second, which is original in theme and treatment and proved a big laugh maker. The Eldredges, Tony Fernandez, Harris and Walters, Paterson Brothers, bar performers, and Washington and Bryant, made up the olio, which was first-class from start to finish.——ITEMS: Mr. and Mrs. Poli spent 12-14 in New York with friends.—Will M. Cressy was the recipient of much attention while here. He has just completed a new sketch for Louis Simon.

JANE MARLIN.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Papinta headed a strong bill week 16, in her beautiful dances. She has introduced some new color effects which are strikingly pretty. Billy Rice and H. W. Frillman, the old-time minstrels, the former in black-face, the latter in white, were a strong team and made a hit. Caron and Herbert in wonderful acrobatic work. Chapelle Sisters in attractive songs and dances, Florence Henri King, violinist, Thorne and Carleton, and the Hagihara Troupe of acrobats completed the bill. Several of the performers were late at the first performance Sunday, and the time was filled in by two local aspirants for histrionic honors, Lulu McConnell, a very effective little singer, and Baby Moore, who was heard last week.

F. B. WILCOX.

TORONTO, CAN.—Shea's (M. Shea, manager): The bill 11 was not up to the standard of the house, there being only a couple of good acts. Pauline Hall sang sweetly as of yore, and Duffy, Sawtelle and Duffy made a big hit. The programme includes Deaves' marionettes, Caswell and Arnold, Fields and Ward, the Golden Trio, and Keno Welch and Melrose.——Bijou (M. S. Robinson, manager): The Metropolitan Burlesquers 11 are the poorest attraction Manager Robinson has had for a long time. Manning and Du Crow are features of the olio, which includes Brooks Brothers, Haines and Hamilton, and De Witt and Tourgee. The Jeffries-Sharkey fight on the biograph week 18. Beanharing Burlesque co 25.——Empire (A. McConnaughy, manager): Dark 11.

J. O. McAREE.

WASHINGTON, D. C.—Kernan's Lyceum announces Hurtig and Seamon's A Social Maid co, week 18. In the co are the World's Trio, Johnson, Davenport and Lorella, George E. Beban, Bison City Quartette, Nina Collins, and the Brownings.——The New Grand presents James O. Barrows and co., Caulfield and Carleton, Imogene Comer, Farnum and Seymour, Mr. and Mrs. Stuart Darrow Zimmer, and the biograph.——The Bijou announces the Little Egypt Burlesque co, in addition to the Bijou Stock co. In the olio are Virginia Seymour, Happy Fannie Fields, Emery and Marlow, Garnold and Gilmore, Eddie Leonard, and Mitchell and Love.

JOHN T. WARDE.

BUFFALO, N. Y.—The Behman co. occupied Shea's 11-16. The house was sold out at every performance, matinee and evening, and the bill was generally voted to be the best of the season. The Four Cohans came in for the greatest attention. Others were Ethel Levy, Merkel Sisters, Rossow Brothers, John E. Camp, Yorke and Adams, Diana, and Ramza and Arno. Minnie Palmer 18-23.——The bill at the Court Street 11-16 was Vanity Fair. Two burlesques were introduced, each better than the average. Good business resulted. Bon Ton Burlesquers 18-23.——There was a good bill at Wonderland 11-16, besides the usual number of freaks and curios.

RENNOLD WOLF.

SAN FRANCISCO, CAL.—Camille D'Arville charmed audiences at the Orpheum for a second week 3-9. Her exquisite voice attracted a class of hearers that one seldom sees in vaudeville houses. George Fuller Golden pleased as well as ever with his anecdotes of the mythical Casey. The attractions for week 10-16 include Mr. and Mrs. Edwin Milton Royle, Hamilton Hill, the Australian tenor, Golden, Miss D'Arville, and others. Rita Winfield, a clever young violinist, is scoring at the Chutes.

FRED S. MYRTLE.

INDIANAPOLIS, IND.—Park: Le Roy, Fox, and Powell, with their Triple Alliance, formed the bill at this house 7-9. An excellent performance was given and a good impression made by the trio on their first visit here. McIntyre and Heath's Comedians came 11 for a week's stay and proved popular. Business good.——Empire: The Imperial Burlesquers occupied the boards 11-13. The performance is good throughout, and was well patronized. Washburn's Indian Maidens 14-16.

ALLEN E. WOODALL.

CLEVELAND, O.—Hyde's Comedians made their annual appearance at the Star Theatre 11-16, playing to capacity all the week. Helene Mora headed the bill; others were Arthur Dunn and Clara Belle Jerome, Al. Leech and the Three Blossoms, Willard Simms and Jennie Graham, Fortuni Brothers, Rosar Sisters, Jordan and Welch, Galetti's monkeys. Harry Williams' Imperials 18-23.——The new vaudeville theatre probably will be opened early in January.

WILLIAM CRASTON.

MILWAUKEE, WIS.—At the Star Lillian Washburn's Indian Maidens was the attraction 10, and people were turned away at both matinee and evening performances Sunday and Monday, which is unprecedented at any Milwaukee playhouse. The co. presents the musical farce, Pocahontas, and a good olio, including Le Mar Sisters, Tom Nolan and Cora White, Weston and Yost, Dick and Kittie Kumins, Conroy and McFarland, and Lillian Washburn. Sam T. Jack's co. 17-23.

CLAUDE L. N. NORRIE.

BALTIMORE, MD.—The Rose Hill Folly co. will be the attraction week 16 at Kernan's Monumental. This week, Hurtig and Seamon's A Social Maid has enjoyed excellent business.

HAROLD RUTLEDGE.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): The co. give a good performance week 10-16 and draw large houses. Attractive specialties by May Langdon, Clara Boyle, Lillie Cerita, May Howard, Gladys Cetus, Fay Lee, Sam Green, Harry White, Joseph Steward, Harry Howard, Bonnie Butler, Jim Dalton, William Fogarty. Next attraction, The Roof Garden Burlesque co. 18-23.——Olympic (S. Fink, manager) opened to big houses 11-16. Taking specialties by Blanche Ward, Ida Rainer, Polly O'Neil, Amy Cameron, Katherine La Tour, Madame Favorite, Miss Travalon, Sid De Clairville, Dhie Kehoe, Gordon Sisters, Francis La Tour, Wiley Parris, Charles Ellsworth, Pattie Earnestt in illustrated songs.——Tivoli (John Straka, proprietor): Week 11-16, an excellent programme was presented by the ladies' orchestra. Pearl and Al. Zimmerman are favorite entertainers; good business.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week Dec. 11, farce-comedy, Married at Midnight. Olio: Clara Barton, Sam Boydell, McMahon and Sedgwick, Jennette D'Ark, Daly Brothers, Ada Greenhalgh, Zimmer, Margaret Zola, Klein and Clifton, Buckley and Rentz, and La Petite Irene. Clara Barton deserves special mention for her charming singing. This bill is another of Mr. Barton's record breakers.——Bijou (Abb Smith, proprietor): Week 11: Lorraine and Howell and their bag-punching bulldog, Rudolph Leonard, three Brothers Mando, La Petite Abbey, the Kaytons, James F. Mackey, Harry T. Howard, and Pert Croix. While this bill is small, it is an all star collection of artists that reflects great credit on Mr. Smith. Business splendid.

FALL RIVER, MASS.—Dewey (Phil Sheridan, manager): Wine, Women and Song 7-9 drew largely and offered an interesting programme. The olio: Kine and Gotthald, Rackett Brothers, Mazuz and Mazett, the Jennie Eddy Trio, Burke Brothers, and Bennett and Rich. Butterfly Burlesquers 11-13 opened well and offered a fair bill. Olio: Martin and Willis, Phillips and Nanyon, Wills and Collins, Barrett Brothers, Levine and Booth, and Nellie Sylvester. American Beauties 14-16.——Basto (Al. Haynes, manager): Ray and Broache, Billy and Madrid Jackson, Bert Fitzgibbon, Carlston and Dean, Pearl Van Nesse and Imogene Comer, who is a great favorite here, were in the bill 11-16.

CAMDEN, N. J.—Dewey (Dr. W. H. Long, manager): Unusually big house week 11. Wilmer-Vincent co. gave new sketch, Why Wild West, first production. It is very funny. The afterpiece, Three Wives and Their Three Jealous Husbands, by Dewey Stock co., is laughable. Dr. Long appeared in it, together with his talented wife, who appeared for the first time before a Camden audience. Dr. Long's son, Will, also appeared in the cast, also "Billy" Angeroth and Elsie May. Week 18, Hall, Whitney and co., Schreyer and twelve other stars. 25, John Kernell and Moore's ponies. Jan. 2, Magnire's trained horses. Bills for Christmas and New Year weeks are exceptionally strong. Dr. Long has returned from New York, where he contracted with several big acts.

LOS ANGELES, CAL.—Orpheum (J. Rush Brunson, manager): An excellent bill left no room for even discussion 4-10. Cora Stuart and co. in The Fair Equestrian won favor and awakened memories of Rosina Vokes. Lucie Verdier was exceptionally good and scored a hit in an artistic musical specialty. Rice and Elmer in Rube's Visit to Chinatown were just as funny and won as much favor as on the occasion of their previous appearance here. Hamilton Fish reappeared in several choice baritone selections, and Mignon proved a most wonderful child artist. Cheridah Simpson continued to charm and entertain, and Burton's dogs and Ryan and Richfield were as popular as ever. Coming 11: Pete Baker, Albin, A. D. Robbins, and Ruthretta.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee: W. B. McCallum, resident manager): The bill week 11-16 was top-notched by Marie Tavary, and her skill was applauded by crowded houses. The bill also included John and Eunice Patton, Wizarras, Joseph Newman, Monroe and Mack, the Martelles, and Harry C. Stanley and Doris Wilson in Before the Ball. Week 18-23: Hugh Stanton and Florence Modena, William Windom and quartette, Kilpatrick, James Richmond, Glenroy, Stephens and Taylor, the Goolmans, and Seymour and Dupree.——Empire (Harry C. Jacobs, manager): Tom McIntosh and co. in A Hot Old Time in Dixie, attracted big houses 11-13. The olio included Pearl Woods, Madame Bohee, and Harry Brown.

CINCINNATI, O.—Flynn's Big Sensation Double Show filled the bill to perfection at the People's 10-16, and drew good houses. In the co. are Farnum and Nelson, Zitella, Sullivan and Keeler, Josie Lecoy, Adams and Kelly, Wheeler and Edwards, Youlakama and Williams, and Russell and Williams. Harry Morris' Twentieth Century Maids 18.——The Columbia had an excellent programme presented to audiences of the same calibre. Minnie Palmer and George Wilson were the headliners, but they were closely followed by Arnold Grazer and La Petite Hazel, Dolan and Leubarr, Boudini, Polk and Kolline, Maximillian and Shields, Vinie De Witt, and the Yamamoto Japs. Walter Jones will head the olio week 18.

LOUISVILLE, KY.—New Buckingham: Rose Hill English Folly co. week 10, presenting The Naughty Soubrettes and Jolly Old Sports. The olio included Berry and Hughes, Sullivan and Weber, Miles and Raymond, Willard and Raymonn, and Swan and Bambard.——ITEM: Boyd Wilson, as manager, opened Music Hall 11, offering what he styled "Smoking Concerts." The bill was furnished by Harry W. Semon's Extravaganza co., presenting The Way of the World and A Devil Among Women, with Nettie D. Huffman, Elmore and Davin, Sisters Ardelle, Coyne and Melrose, Mazier and Conley, and Petite Addie Favart. The bill was a good one and the venture was fairly successful.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Al. Reeves' Burlesque co. 11-16 to crowded houses; co. good and pleased. Sam Devere's co. 18-23.——Items: Wally Starr, of Conlter and Starr, is lying at his home here seriously ill with pneumonia. He was stricken last week while playing an engagement with the Royal Burlesque co. in Miner's Theatre N. Y. The doctors say that his chances of recovery are good.—Thomas W. Hill, of this city, joined Rice's Comedians 11 at Chelsea, Mass.—Myrene Hubertus, the toe dancer, closed a successful engagement 16 at Apollo Hall. She was the principal attraction at the great Silk Fair.

DETROIT, MICH.—At the Capital Square Sam T. Jack's Burlesque co. is beating the record in point of attendance week 11. It is but fair to say, concerning the show, that it is free from vulgarity, which cannot be said of all the Capital Square's attractions.——At the Wonderland the continuous vaudeville performance has proved a grand success. The topliner week 11 is George Nevill and co. in A Cold Deal. In addition to this an unusually good lot of performers, including Kilpatrick, the one-legged bicycle rider, appear.

OMAHA, NEB.—Manager J. Rosenthal put on his usual strong list of attractions week 3. Laura Burt made quite a hit. Others were Walton's monkeys, Thorne and Carlton, Mlle. Erna's canines, Hagaris Japanese Troupe, Whitney Brothers, Genora and Theol. The Creighton-Orpheum celebrated its first anniversary 4. Manager Rosenthal says that the size of his business demonstrates the fact that he has come to stay.——At Wirth's the Ellisses, Mayme Peck, Alberti, Mabel Martiell, and Clara Gordon.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): The attendance is large and the bills keep up to a high standard. Week 11, William and Lottie Bohome, Trask and Gladden, May Hoey, Rose Eytinge and co., Teed and Lagelle, Gavin and Platt, Mlle. Irene and "Zaza," Julian Rose, the Leonards, Dubec and Roalin. Week 18-23, The five Olivers, Mayo Sisters, Wills and Barrow, William Rowe, Mat Farnum, Keough and Ballard, the Carrolls, Myra Deane, and Karson and Willard.

NEWARK, N. J.—Fred Irwin's Majestic Burlesquers have pleased the patrons of Waldmann's 11-16. The co. is strong, and has put up a first-class article in the line of vaudeville and burlesque. Down the Line and The Kneipp Cure test the full strength of the co. In the olio the Todd-Judge Family is featured, while close followers are Kolb and Dill, Marie Beaugarde, Merrill Trio, Mitchell Sisters, and Clark and Gandy. Parisian Widows 18-23.

ST. JOSEPH, MO.—Wonderland (Otto H. Erickson, manager): Week 4-10, Dick Barrett, John and Rena Sanders, Mitchell and Leonard, Malcom Anderson, Clark and Franklin, and Dean and Franks did big business all week. Week 11-17, Hadley and Hart, Al. Newton, Helder Trio, the Moores, Carleton and Terre, Harry Powers and Henry Freed, and Mr. and Mrs. C. George Hamilton's stock co. in Squire Haskins.

ATLANTA, GA.—Imperial (Fred Rider, manager): The Moulin Rouge co. continue to draw good business at this popular house. Week 11 special features were the Branneck Sisters, Marguerite Zanoni, Trueheart, Dillon and Ward, Vera Harvey, Foster and Williams, and Bertha Dorian. Week 18, De Ive Sisters and the Sheerans.

GLENS FALLS, N. Y.—Capital (John Donahue proprietor): Week 11-16: Mr. and Mrs. John B. Wright, the Bernhards, Behan and Mascotte, and Madge Shephard pleased. Attendance good. Week 18: McKay and Lawrence, the Marinellas, Carleton Sisters, and Madge Shephard.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 11, a very strong and popular bill in which nearly every one scored. It included Mr. and Mrs. Mark Murphy, Frank Bush, Bogart and O'Brien, Willett and Thorne, McPhee and Hill, Arthur Rigby, Margaret Scott and Ed Estus.

RICHMOND, VA.—Bijou (Jake Wells, manager): Every act on the bill at this popular house week 11 was good. The headliner is James A. Barrows and co., who present Tactics. Others are Kessner and Bennett, Lew Hawkins, Violet Dale, Pantzer Trio, Quigley Brothers, and Mr. and Mrs. Darrow.

SARATOGA SPRINGS, N. Y.—Gem (George Hefferman, manager): Week 11: Laura Wyball, May De Atley, Bertie Smyth, Lizzie Howard, James Sweeney, Thomas Carr, Frank Kessell, and others gave good performances to large audiences.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Fred Niblo, Signorina Della Rocca, Caroline Dull, De Witt and Burns, George C. Davis, Tom and Hattie Nawn, Jones and Sutton, and Wormwood's dogs and monkeys made up the bill 11-16.

SOUTH OMAHA, NEB.—Olympic (George W. Scott, manager): Week 4-9: McSorley and Atwood, Wheeler Sisters, Butterfass and Sully, Leona Patton, Pearl Merritt, Lizzie Peasly, Grace Forms, and Rhoda Oliver; attendance fair.

SYRACUSE, N. Y.—Grand Opera House (Lee Shubert, manager): Stanton and Modena, James Richmond Glenroy, the Sa-Vans, Montague and West, Josselin Family, Daly and Devere, Mabel Craig, Zeb and Laville, and the kinodrome 11-16; good attendance.

EASTON, PA.—Wonderland (Otto Rost, manager): Robie's Knickerbockers 11-13 presented an excellent bill to good patronage. Bert and Sophia Leslie made a big hit. Jeffries-Sharkey pictures 18-20. Christmas week is open.

TROY, N. Y.—Star Theatre (W. H. Buck, manager): Rush's Victoria Burlesquers 11-13; good houses. Specialties by Aggie Behler, Reed and Gilbert, Curtis and Wooley, Camille Stafford, and Leroy and Morris, who do a hot comedy bar act.

TRENTON, N. J.—People's (C. Fred Ruhlman, manager): The Vaidis Burlesque co. continues until 16. Business remains large, with the burlesque called The Artist's Studio. The performance is very racy. Zola Parisian Burlesquers 18-23.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, manager; Clarence Leonard, business-manager): Week 5-12: Pierce and Mackin, Castle Sisters, Shaw, Lulerame and Darrell, Goldie, Granger and Collins, Bert Daly, and Jack Welch.

PITTSBURG, PA.—The best bill that has been seen at the Academy for some time is the verdict of those who have seen Reilly and Woods' Big Vaudeville Show. The Knickerbockers 18.——Item: John and Fanny Davidson are skating at the Duquesne Garden.

LYNN, MASS.—Gem (E. L. Stafford, manager): Frank Godwin, Macks and Mara, Brown and Brown, Kitty Burke, the Donegal Twins, and Marron Brothers made up bill week 11. Good business.

SISTERSVILLE, W. VA.—Columbia Theatre (A. A. Webber, manager): Week 11-16: Courtright and Lee, Blatt Sisters, Russell and Russell, Violet Earle, Martha Smith, John Myles, and Florence Gilbert.

WILKES-BARRE, PA.—Bijou (Austin Walsh, manager): Dark 11-13; Delmonico's at Six Burlesque co., which is good, opened three days' engagement to good business 16. Lang's Operetta Burlesquers 18-20.

READING, PA.—Lyceum (E. M. Kimball, manager): Rose Sydell's London Belles gave a very good performance to large houses 1, 2. A Gay Farmer was well given to fair audiences 7, 8.

PARKERSBURG, W. VA.—First Street (Fred Clayton, manager): Week 11: The Four Burtons, Zanfrella and Ashley, Clayton and De Shon, Cummings and Knight, and Zelma Rollas.

GLOUCESTER, MASS.—Dewey (George La Barr, manager): Week 11: La Verde Sisters, Ida Russell, Mitchell and Berwick, Daisy Hamlin, and Kilroy and Burton.

LOWELL, MASS.—Savoy (Mack and Dempsey, managers): 11-16, Carlotta, Howe and Bancroft, Collins and Mandell, Hart and Reesie, the Three Renos, Morrissey and Proctor, and Keppel.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Fred Rider's Moulin Rouge co. to good business week of 11. The olio includes several good people, and The Tramp's Paradise caught on well.

SCRANTON, PA.—Gaiety (Austin A. Walsh, manager): Dark 11-13. Lang's Operatic Burlesquers 14-16 to fair business. Poor co. 18-23 undecided.

BINGHAMTON, N. Y.—Bijou (P. M. Cooley, manager): The Gilded World drew fair houses and pleased, 7-9. Rose Sydell's London Belles 13-16.

PEORIA, ILL.—Weast's (P. A. Weast, manager): Week 17, bookings not completed, but house will be open as usual.

MINNEAPOLIS, MINN.—At the New Star the Dreyfus case was given week of 10 to fair business.

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At present Mr. Fax, being under contract to Mr. Chas. Frohman at the Garrick, with Wm. Gillette in Sherlock Holmes, cannot give the production his time and attention, and therefore desires a responsible man, who is willing to join him and risk a certain sum in launching the production with strictly first-class people, playing only the best theatres. Address

REUBEN FAX, Garrick Theatre, New York.

P. S.—Have everything ready for production, including printing, properties, etc. None but recognized managers need apply.

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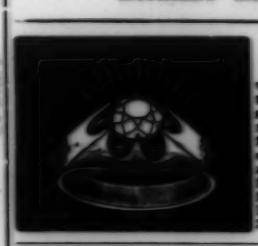

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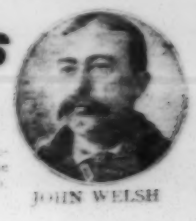

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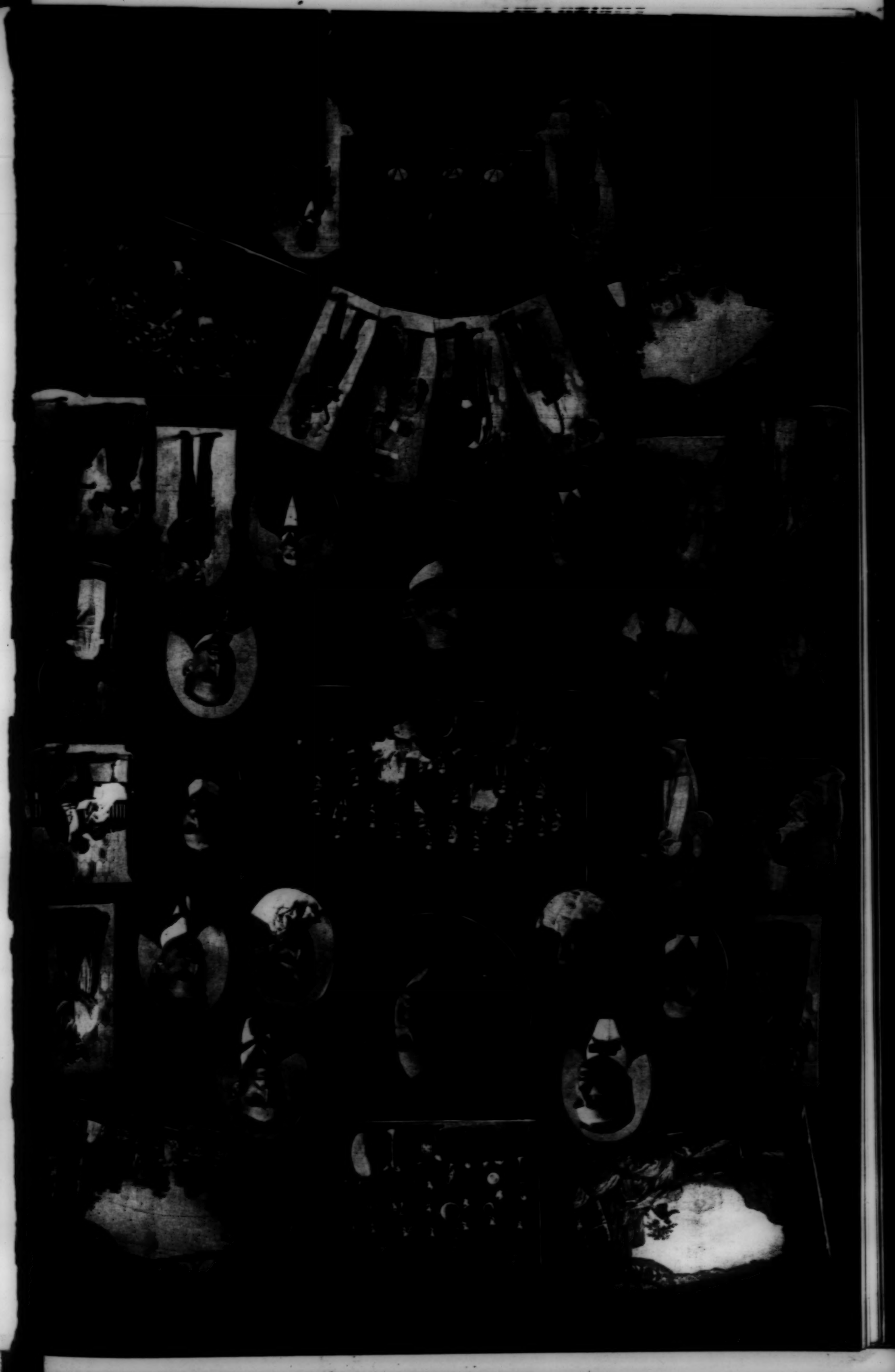
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